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ACOUSTIC
Jason Isbell's fingerpicking

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Chic rhythm playing

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6 HOT PICKING SOLOISTS
Chet Atkins, Hank Garland, Danny Gatton & more

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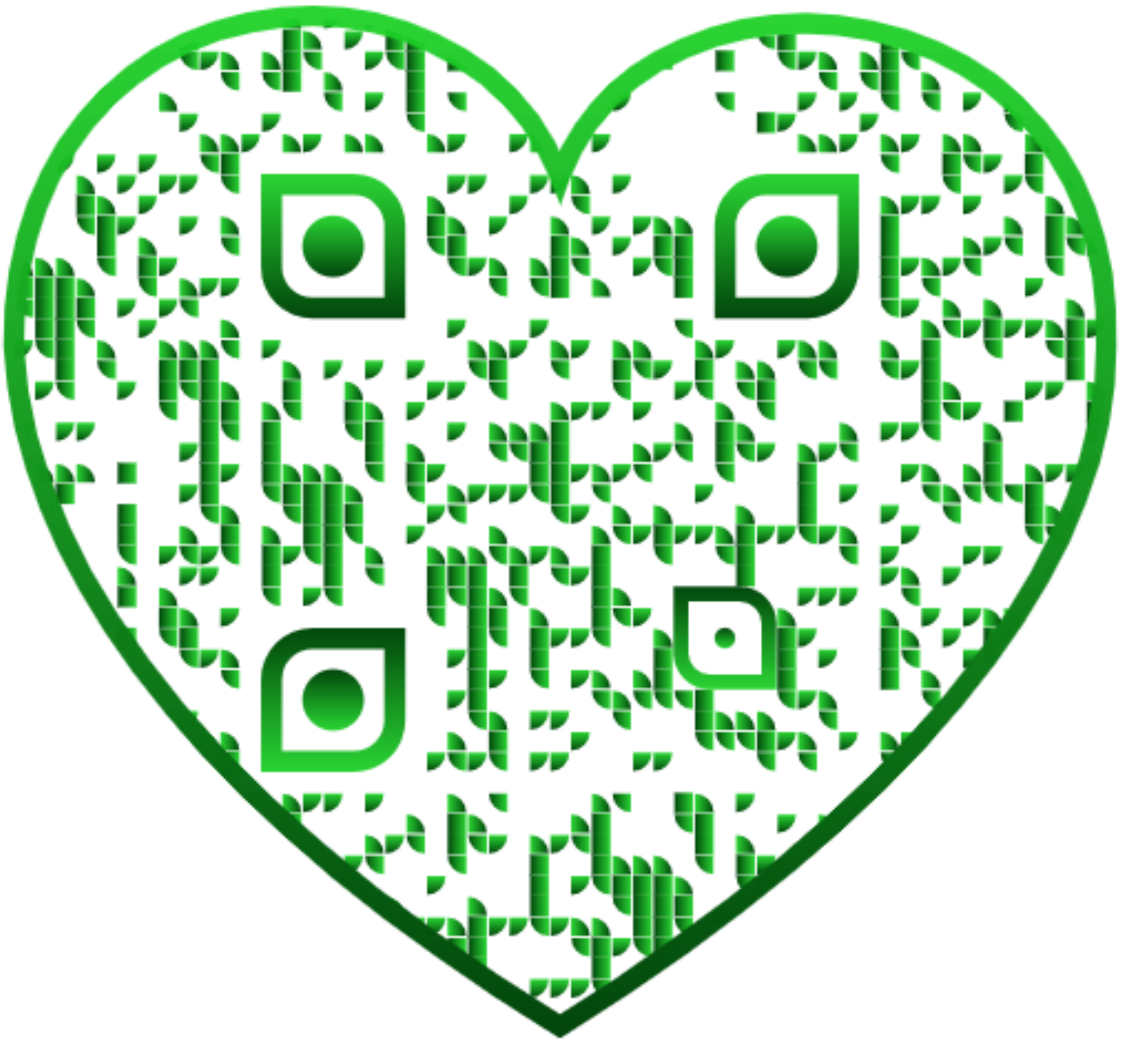
Sweep picking, classical, 4ths tuning & loads of licks!



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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

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WELCOME

THE PASSING OF JEFF BECK on 10th January saw a huge outpouring of emotions around the world. From individual fans applauding gigs to guitar icons discussing their shared moments, he inspired and enthused many over the decades. To the world of guitar playing he brought endless creativity, stylistic breadth and a high benchmark for quality. He was a Mount Rushmore guitarists' guitarist with many Grammys and yet for the average person on the street, not many can name his songs. Of course, we'd all offer up favourites like Cause We've Ended As Lovers, Led Boots, Blue Wind, The Pump, Brush With The Blues, Angel or Over The Rainbow. These tracks, and others, are shining examples from his celebrated career. And then there is that piece, the late 80s instrumental that stunned the world. It re-positioned the British blues rock guitarist as a trailblazer and made many sit up (yet again) for his brilliance. Where Were You; it had everyone from Joe Satriani to Hank Marvin gush with affection. This piece became Jeff's calling card as its simple melodic presentation (just guitar and synths) belied the fact that the harmonics with whammy bar articulations were physically intimidating for most guitarists to attempt. This was a new Jeff for a new generation, the 'fingerpicking Strat with whammy bar God' that had a touch unlike anyone else. His position as The Guv'nor was cemented.

Recalling something Steve Lukather said to me 20+ years ago, provides a fascinating glimpse into how Jeff functioned; "He can pick up anything and it will sound perfectly in tune. We were writing something in his house once, just messing around and I had my back to him. I said 'here's a melody, kinda like this'. He then played it but it sounded different like 'how does he make it sound like that?'. So I turned around and he's playing the whole lick down a half step but bending up every string but you don't hear the bend up. I grabbed his hand and said 'Jeff, it might be easier if you moved it up a half step' and he just laughed. It just goes to show he hears it and will find it but not like a normal guitar player would. Which makes him the great, impossible to emulate, Jeff Beck."

We hope you enjoy our unique and in-depth tutorial on Jeff. Until the next issue, keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) where animated tab versions of every lesson can be found. What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video is also available to download to your computer (hi or lo res). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

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ANA POPOVIĆ

A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the airport, we grabbed a quick chat with Serbian blues singer and guitarist **Ana Popović**.

GT: Do you have a type of pick that you can't live without?
AP: Fender Heavy pick, with my initials on it! That's the best one!

GT: If you had to give up all your pedals but three, what would they be?
AP: 1: All original Tube Screamer.
2: All original Tube Screamer (this is not a typo - I pair them!).
3: Original Boss chorus CE-2.
And one more for the road- Dunlop wah-wah pedal MC404.

GT: Do you play another instrument well enough to do so in a band? And if so, have you ever done it?
AP: I started playing drums not long ago. Not sure if anyone would hire me as a drummer but I sure enjoy the heck out of chasing that pocket in many tunes on my playlist. It's so relaxing and stress diminishing; I can do it for hours! Plus it helps my guitar playing (all the licks to stay in the pocket) and it makes it easier to explain what I want to hear in my songs to the band.

GT: If a music chart were put in front of you, could you read it?
AP: Yes. But it would take some practice as I studied music a long time ago and I don't work with charts with my musicians. But, like everything, with practice it would come back to me.

GT: Do guitar cables really make a difference? What make are yours?
AP: I use CORDIAL cables. Cables do make a difference if they mess up your sound on stage. Crackling, breaking up, even when they just tangle up easier on stage that really messes me up. They should have clarity, and they should last long without the need to replace them, so we can just rely on a smooth performance without the cable issues. Thank you very much!

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
AP: Jealous is not the right term. I do admire many players for different techniques. So hard to choose: Isaiah Sharkey is just mesmerising to watch, whether with John Mayer or D'Angelo or on his own projects. He's as good as it is ever going to get on guitar - any style!

MARCO VAN ROOIJEN

Ana Popović has exacting demands when it comes to her guitar gear

"I LIKE JUST ABOVE THE STANDARD ACTION, BECAUSE I'M PLAYING BOTH SLIDE AND REGULAR GUIITAR"

MICHAEL ROUND

GT: Your house/studio is burning down: which guitar do you salvage?
AP: Wow - I can take only one? Well, I have an all original 64 Fender Strat! My baby. My main axe. My ride or die. But if I could only take one I would have to go with my reissue 57 Fender Strat, that I got from my parents when I was 18. We were by no means rich, went on a vacation to Holland, our car broke down, there was money left just enough for the guitar but everyone else (dad, mom and my sister) had to give up their shopping until the end of the vacation. They all had a family meeting and decided to go for my guitar.

GT: What's your favourite guitar amp and how do you set it?
AP: I have a few: Mark IV Mesa Boogie. I use channel 2 mostly. Bass is low, 2-3. Treble is between 4-5. Mids are 4. It's super bass-y so you got to watch with adding bass. EQs will do the rest depending on the room. Reverb doesn't do much, so I have it on 10! Their reverb is just super modest - not like with the Fender amps. Then there's my Fender Bassman. Treble is 6, mids 5, and bass 5. And my Fender Super Reverb: treble 6, mids 5, bass 5, reverb 3.

GT: What kind of action do you like to have on your guitars, and are there any particular quirks you'd like to tell us about?
AP: I like just above the standard action, as I'm using my guitars both for slide and regular playing. I need that little extra to make slide work otherwise I would have a lower action for just regular playing.

GT: What strings do you use?
AP: I use DR strings, Pure Blues. I've been using them for years. I can hear the difference in sound and especially in the feel if I'm for any reason putting other strings on.

GT: Who was your first influence to pick up and play the guitar?
AP: There was no such thing as a 'first' - it was a collective effort! Albert King, Albert Collins, Buddy Guy, Eric Clapton, Stevie Ray Vaughan, Jimmy Reed, Elmore James, BB King, Freddie King, Robert Johnson, Robben Ford, Gary Moore, and Jimi Hendrix!

GT: What was the first electric guitar that you really lusted after?
AP: I started playing a Fender Lead 1, and at the time really wanted a 70s Strat and was daydreaming about a Custom Shop Tele that a friend of my dad would bring to our jam sessions. Eventually I bought a 72 Strat, before I got my Reissue 57.

GT: What was the best gig you ever did?
AP: So many great ones so hard to choose. 75000 people in my hometown Belgrade. Opening for Jeff Beck in Spain. Opening for Buddy Guy, BB King... But sometimes the best gigs are in the places you least expect them to be. I learned to never underestimate a place. It might have the crowd that's gonna make it very memorable and inspire you to play your best show!

GT: And your worst playing nightmare?
AP: Not too many. Perhaps playing live outdoors on a ski championship place in gorgeous Utah. My fingers got completely frozen halfway into the first song. I didn't know what to do and how to finish the set. But luckily remembered in the moment to pick up the slide and played every next song with it until the end of the show. Saved by the SLIDE!

GT: Do you still practise?
AP: Of course.

GT: Do you have a pre-gig warm-up routine?
AP: Yes. Scales, licks that relax the fingers, going through some of the songs of the set. I'm playing 150 shows a year and you want to throw in some songs we haven't played in a while to keep it fresh.

GT: If you could put together a fantasy band with you in it, who would the other players be?
AP: Chris Dave on drums, Marcus Miller on bass, Isaiah Sharkey on guitar, Cory Henry on Hammond, Lenny Castro percussion.

GT: Present company excepted, who's the greatest guitarist that's ever lived?
AP: That's easy. Jimi Hendrix.

GT: Is there a solo by someone else that you really wish you'd played?
AP: It's so hard to choose. Let The Cat Out by John Scofield. Ghostly and precise in its looseness. Lazy. Unpredictable. Scuttle Buttin' by Stevie Ray Vaughan. Just awesomeness. Running Out On Me by Robben Ford. We drooled over those licks when I started playing. We played this song with my first band Hush way back when.

GT: What's the solo or song of your own of which you're most proud?
AP: Some of my favourites include Fearless Blues, Waiting On You, Woman To Love, Doubt Everyone But Me. And from the new album POWER, Luv'n Touch, Power Over Me, and Recipe Is Romance.

GT: What would you most like to be remembered for?
AP: Timeless songs and AP signature licks.

GT: And what are you up to at the moment?
AP: Whole new show. So exciting to put that together. POWER release date May 5th is giving us such cool songs for the live show. Such a mix of jam band, rock, blues, and gospel. Looking forward to an exciting year full of awesome shows with my band on both sides of the ocean.

Ana Popovic tours the UK from March 8-12. Tickets: www.anapopovic.com/tour. Her new album POWER is released by ArtisteXlusive Records on May 5 and is available from www.anapopovic.com/store

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Practice Routine Growth.***

When it comes to making practice decisions, the biggest differences between beginner and intermediate routines are musical choices and a need for honest self assessment. The techniques you develop and the knowledge you learn, should all be driven by the music you want to play. What skills do you need to play stuff that inspires you.

When it comes to musical taste, almost everyone is a little different. I might listen to Neil Young, Harry Styles, John Coltrane and Metallica all on the same day. Other people's taste will obviously be different.

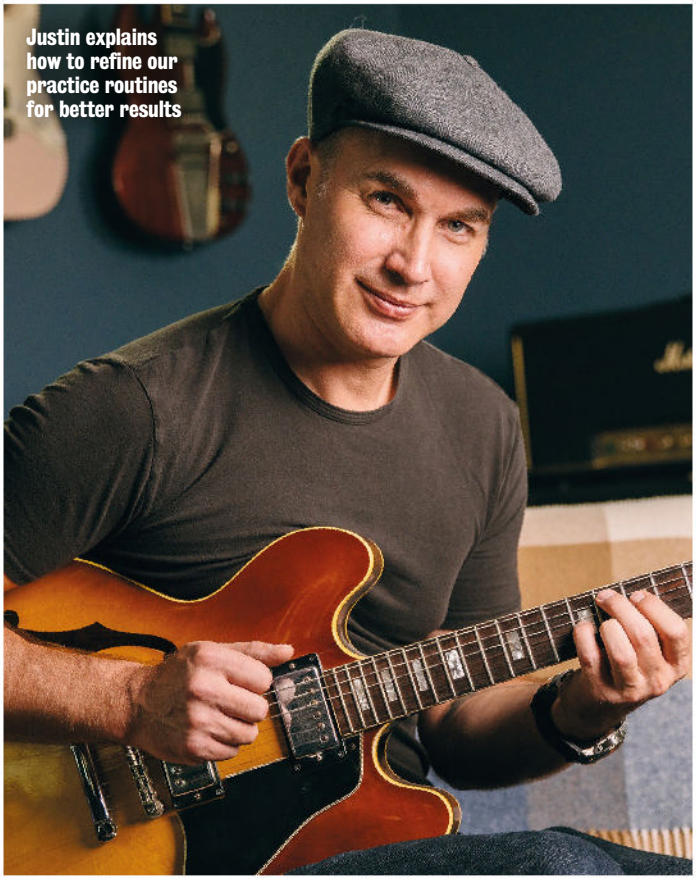
Have a think about what things you would love to be able to play, then think about the steps you would need to take to get there. I have lessons and articles on setting realistic goals; you might like to check them out if you find it difficult. You might also find a one-on-one session with a teacher could be useful if you can't work out a path to your preferred destination.

In the late beginner stages, most people start to realise how much there is to know and that trying to learn it all is impossible. 'As our circle of knowledge expands, so does the circumference of darkness surrounding it' - attributed to Einstein or possibly Socrates.

The more you know, the more you know you don't know. And the better you get the better questions you can ask, and more comprehensive answers will be better understood.

So as you get better at guitar, you are going to need to start making choices about what you want to learn, what you want to practise, and what to leave out.

In the beginner grades, I try to be quite specific and suggest that students do X and Y for Z amount of time. Most beginners will follow a general path - but the further people go, the more individual the routines should be. But this requires you to be able to make objective decisions about your progress and what you need to work on. And that can be hard.



Justin explains how to refine our practice routines for better results

"YOU NEED TO FIGURE OUT WHETHER TO WORK ON YOUR WEAKNESSES OR DEVELOP YOUR STRENGTHS"

We have different struggles, too, and you need to figure out your strengths and weaknesses and what to do about them; whrther to work on your weaknesses or further develop your strengths. Except when it comes to time - if your rhythm sucks, you need to prioritise that above other things, because no matter what you play, if your time sucks, few will want to listen.

If you aim to just enjoy playing music you love then you should focus on acquiring the skills you need to play that music. If you want to be a teacher or session musician you need a broad skillset, and that would usually mean working on weaknesses and strengths. But if you want to be an artist, I would suggest you work on your strengths and combine that with what you love and give it everything you've got.

Older folk that don't feel they can play fast enough? Well if they really love music with fast guitar then they'll have to work on it. But if that's not the objective then they can just focus on music that doesn't require fast playing and relies mainly on feel, find an aspect of their playing they are great at, and work on that.

Some people gravitate to fingerstyle and find using a pick very cumbersome. Should they put the effort into learning to play with a pick? It's a personal choice. Jeff Beck showed us that you can be the greatest ever but not use a pick. Mark Knopfler seems to do great without one. The new blood like Chris Buck and Ariel Posen play both ways or a hybrid combination. But not using a pick will make some things more challenging, and other things easier. Your decisions on such things will shape you as a player, so are worth thinking about.

Probably the most important thing to remember when devising any kind of practice routine is to make sure you will enjoy it. If you're not loving it then you're not likely to stick with it, and then what is the point.

Some people hate any kind of routine. Those people probably just need a simple journal to note what they're working on, and what they need to work on.

For those that like having a structured routine, take a look at my Holistic Practice Routine (six areas you should practise) - it's free on the website and goes into Technique, Knowledge, Repertoire, Ear Training, Time and Improvisation. I also covered this topic back in GT257 if you're a long time subscriber.

I think it's the best approach to practise at the intermediate levels, but it isn't for everyone and, again, intermediate players must figure out what works best for themselves

But it's also important not to let yourself get too uptight about it. Playing guitar should always be fun, so if you miss some days, skip the boring stuff sometimes - don't beat yourself up about it. Keep it fun, and you'll be playing - in the real sense of the word - for many years to come.

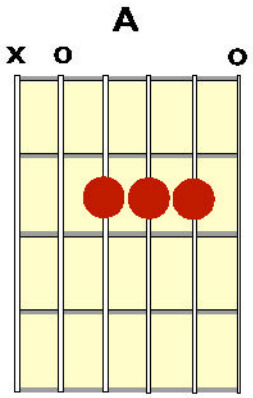
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

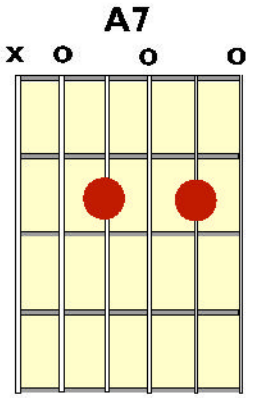
BARBARA BUELEN

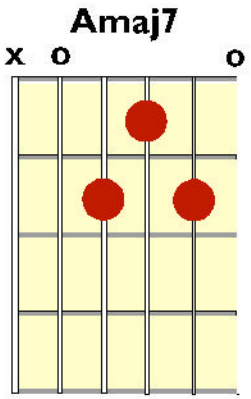
SUBSTITUTE
Major, 7th and Major 7th

WITH RICHARD BARRETT

HERE we're going to look at targeting specific notes within a chord and establishing ways to analyse the chord to do this. There's no need for detailed music theory knowledge at this point, though you may find a few of the terms explained here useful when dabbling in these waters in the future. So here are three different variations of a Major chord and a scale or arpeggio that fits with each. This approach allows you to absorb chunks of information in a musical context, rather than a theoretical one. Have a listen then play through the Examples and all will be clear.







Example 1

THE A MAJOR chord consists of the notes A-C#-E – not necessarily in that order, especially on the guitar, where we need a flexible approach with only six strings and four fingers. As you'll see, the root (A) occurs on both the open fifth and 2nd fret of the third string.

Example 2

THIS A7TH (or A Dominant 7th to give it its full name) includes a G Natural – as opposed to the G# that occurs as the 7th degree of the scale – more on this later. As you can hear, it gives a softer sound, reminiscent of the blues, The Beatles and many a jazz standard.

Example 3

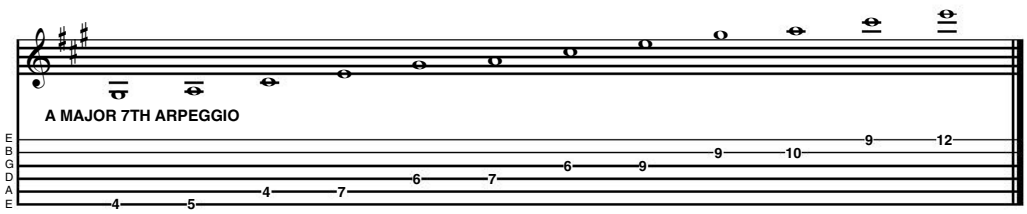
THIS A MAJOR 7TH is differentiated from the Dominant 7th by the inclusion of a G#, lifted straight from the A Major scale (check out Ex 4 for this). Stylistically, it appears in everything from jazz, ballads and funk, though not too many heavy rock songs…

Example 4

THIS SCALE fits over the A Major and A Major 7th chords. The G# isn't included in the A Major chord, but can be superimposed so as to imply an Amaj7th feel.

Example 5

THIS A MIXOLYDIAN scale is almost identical to the Major scale, but with a flat (or Minor) 7th, giving G Natural. As such it's a perfect fit for use over the A7 chord (A-C#-E-G).



Example 6

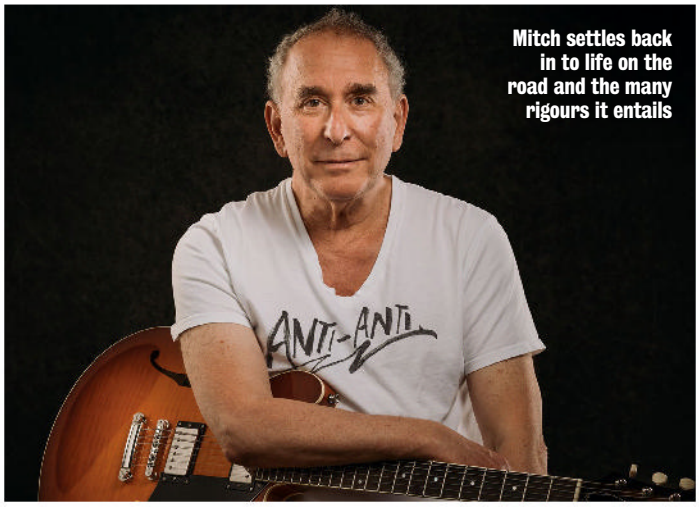
THIS A MAJOR 7TH arpeggio spells out the chord tones in a less linear way than a scale. There are other ways to string together G#-A-C# -E on the fretboard, and I encourage you to seek them out!

MITCH DALTON

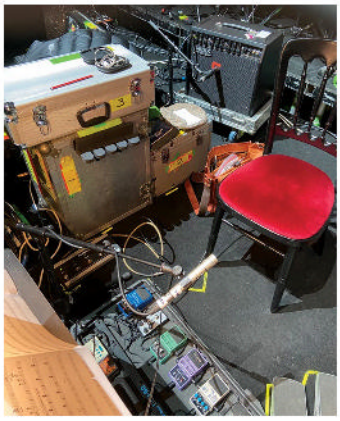
The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Strictly Between Ourselves.***

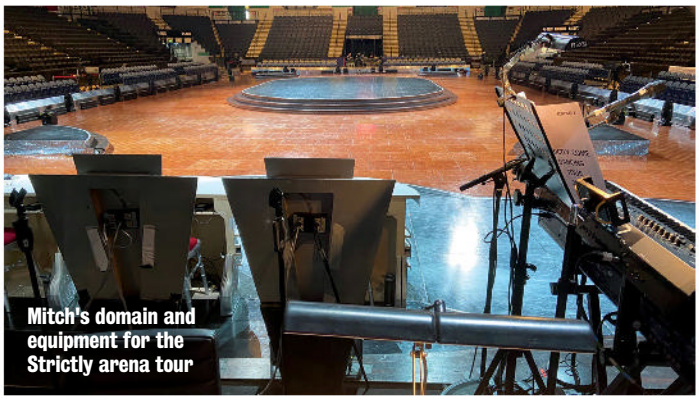
The instruments have been selected, set up and in some cases, acquired. The latter includes a Barnes & Mullins tenor banjo direct from China, the home of bluegrass. Also making a wallet melting contribution to my credit card statement are a surprisingly expensive ukulele case, spare sets of strings for seven instruments and an aluminium case full of the usual accessories. The lid comes down on my suitcase a cosy 30 seconds before the car arrives to waft me to Gateway Services, the exclusive resort set beside the picturesque M1 bridleway. It is here that we are to rendezvous with our luxury tour bus, replete with kitchen, loo and an exclusive gathering of wandering minstrels, who then proceed to avail themselves of the acres of available space (and alcohol) in sybaritic comfort.

And so our odyssey begins. A couple of hours and three or four minor motorway-speak 'incidents' later, we pull up at Birmingham's Malmaison Hotel. The paparazzi are already poised to snap a lens at the drop-off of a celeb. Unmolested, I march past the throng into the lobby and its brothel chic interior. And so begins four weeks wrapped in a cloak of invisibility.



Mitch settles back in to life on the road and the many rigours it entails




Mitch's domain and equipment for the Strictly arena tour

Rehearsals commence next morning at the arena with a call for the band onstage. The man who matters is our backline/assistant stage manager, Colin Newton, who photographed and made notes of my set-up during the previous week of London rehearsals. And here it awaits me, guitars in their rack, volume pedals, effects board and Mesa Boogie Nomad 45 amp (plus spare) all plugged up and firing. The tenor banjo and ukulele are both miked up conventionally, while the Taylor acoustic is fed to front of house via a retrofitted LR Baggs pickup into a DI box. I receive the aural information that I require via a set of in-ear monitors attached to a small wireless transmitter with personal volume control that resides in my suit jacket pocket. In this way I am fed the click track for each song plus any essential count-ins or spoken cues. The monitors are a perfect fit, having been custom made. They thus serve a double function in shutting out the on-stage sound, enabling me to receive the mix of my choice for each tune. Luncheon is served courtesy of Eat To The Beat, an organisation that deserves an article (or even a TV show) of its own. A choice of four miraculous main meals is offered twice a day, with food constantly available. Failure to exercise a modicum of self restraint will result inevitably in returning home to a depressingly draconian diet. The afternoon kicks off with the band sound check. David Arch, our Music Supervisor and in-house genius, prowls the arena until sound and music perfection have been achieved. We begin to run the dance items with the couples in chronological order. It's the first of four long days, finishing at around 10.00pm. We repeat to fade, adding the opening and closing group dance sequences and links. This culminates in two complete runs of the show and a full dress rehearsal on the day of opening night. The adrenaline released by performing finally to a live audience of around 9,000 gets us through and we stagger back to The Mal. A weekend of four further performances finishes with a pack down and a night drive to Nottingham and our new hotel. The tour is up and running. The band is down and sleeping. We proceed to slalom our way around the UK's finest sheds. I note that my musical contribution is relatively stress free this year, notwithstanding opening the second half with 16 bars of completely solo ukulele for Bring Me Sunshine and a solo acoustic version of Can't Help Falling In Love in the first. However, it's worth remembering that dancers and celebs often don't 'hear' music in quite the same way as we do. They might rely on a specific riff or figure to cue their moves rather than the quaint method of counting bars that we musicians find so endearing. Omit it, or play it early by mistake and anything can - and does - happen. And that dear reader, is why we're paid the medium bucks. FAB-U-LOUS!

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

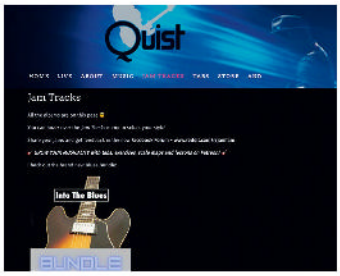
JAMES FRAHER/REDFERNS

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Chicago Blues Jam (E)
We start with a fun Chicago blues shuffle in E.Try mixing E Major Pentatonic (E-F#-G#-B-C#) - same five notes as C# Minor Pentatonic – and E Minor Pentatonic (E-G-A-B-D) for some classic blues sounds.

2 Sweet Slow Blues (A)
Here's a blues in A but with a few alternative chord changes. For a lovely, uplifting vibe, use A Major Pentatonic (A-B-C#-E-F# - same five notes as F# Minor Pentatonic) - while switching to A Minor Pentatonic (A-C-D-E-G) for the D7 chords. Dig in!



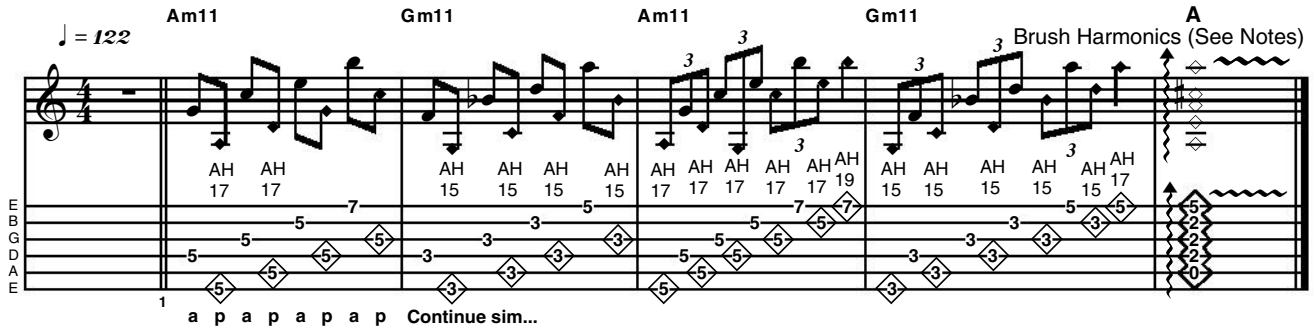
3 Easy Jazz Blues (Am)
This is a slightly simplified jazz-blues in A Minor, with a slow swinging feel that should make it easy to navigate. A Minor Pentatonic (A-C-D-E-G) is a great place to start. Try to get some of the arpeggios into the mix: Am7 (A-C-E-G), Dm7 (D-F-A-C), F7 (F-A-C-E♭) and E7 (E-G#-B-D).

4 D Dorian Groove Jam
We finish with a fun groove jam, made for exploring D Dorian mode (D-E-F-G-A-B-C). D Minor Pentatonic (D-F-G-A-C) also works here as all its notes are in D Dorian, too - and of course the D Minor Blues scale (D-F-G-G#-A-C). Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

PHIL HILBORNE'S ONE-MINUTE LICK — *Artificial Harmonics Phrase*

This month we are sequencing fretted chord tones and artificial harmonics ('harp harmonics'). In bars 1-2 hold down the Am11 chord with your fretting hand, pluck the first note (G) with your 'a' finger, then pick the next note while simultaneously lightly touching the sixth string with your picking-hand first finger 'i' directly over the 17th fret to sound the harmonic (A). The fret you touch is written in brackets and the fretting-hand note is shown as un-bracketed. After you can play this initial pair of notes, repeat the idea on the third and fifth, second and fourth, and first and third strings. Bar 2 is as bar 1, only played two frets lower to produce a Gm11 idea. Bars 3-4 are still played using alternating fretted notes and artificial harmonics, but there are more notes and here it's phrased in triplets. Also, the final two notes of each bar are both played as artificial harmonics and, to make things trickier, the last note is two frets above the preceding one. The final bar is a 'raked' A Major. 'Brush harmonic' means that you outline the A chord shape with your picking-hand first finger 12 frets above the held shape to get the harmonics. You don't need to hit every note exactly – as long as there are a couple of harmonics there you should be fine.



STEVE HILLAGE

Guitar instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top players for their take on this iconic movement. This month he meets Gong's highly innovative guitarist turned solo artist.*

GT: What is it about guitar instrumentals that appeals to you?

SH: As I am a guitarist first and foremost, guitar based compositions will always be of interest. If you look at the history of music you will find that a high proportion is in fact instrumental-based rather than featuring a singer. The guitar can be used both for melodic lines and for chordal accompaniment, and so it can be used in a variety of ways to create instrumental compositions and evocative parts.

GT: What can an instrumental provide a listener that a vocal song can't?

SH: The human voice is a primary way of communicating emotion in music, plus the use of words brings an additional dimension of artistic experience. But non-vocal musical instruments can also convey emotion in both a subtle and an emphatic way, with other possibilities of abstract musical expression that are perhaps limited by the more blatant use of vocals. Orchestral symphonies are by definition instrumental and so non-vocal.

GT: Any tendencies that you embrace or avoid?

SH:The only thing I would seek to avoid is blandness or cheesiness. I wouldn't avoid musical clichés, per se, as sometimes the use of cliché can make a statement in itself. But it has to be done in a cool way. Are there any set rules as to what is cool? Not really, it's essentially an intuitive thing.

GT: Is a typical song structure always relevant for an instrumental?

SH: It can be relevant for an instrumental, but it most certainly doesn't have to be like that. Instrumentals are more about themes and motifs than about verses and choruses.

GT: How useful is studying a vocalist's approach for guitar melodies?

SH: Apart from the obvious link between blues vocals and blues guitar I don't see much value in studying vocal approaches. But I do see value in studying other lead instruments. As a case in point, while I was developing my lead guitar style while still at school I derived great benefit from learning sax phrases played by the great John Coltrane – not his wild free-jazz stuff but specifically his playing on his wonderful arrangement of the classic Hollywood track My Favourite Things.

GT: How do you start writing one; is there a typical approach or inspiration?

SH: I need some kind of a trigger to start me off on a composition. It could be a guitar phrase, a chord, some kind of synth sound, or something I hear purely in my head. This trigger will normally expand into a more detailed musical section in my imagination, which I would then try to physically realise with a musical instrument. And then if all goes well this first part will trigger other ideas and logical progressions.

GT: What do you aim for when your performance is centre stage for the duration of the instrumental?

SH: By centre stage I assume we are referring to instrumental tracks with a lot of overt lead guitar. My primary aim in such a piece would be for the lead guitar to tell a story, to lead people on a journey, and to take them to a special place. I'm always looking for new sounds, and how to evolve my signature lead guitar sounds. But when it comes down to it, I am blessed with a strongly identifiable guitar style and the long-time ability to bring people to that uplifting place I always try to reach. So my classic sounds and tone and my way of using the wah-wah pedal would almost certainly be a component.

"INSTRUMENTALS ARE MORE ABOUT THEMES AND MOTIFS THAN ABOUT VERSES AND CHORUSES"

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this approach useful for instrumental writing, in order to develop pace and dynamics over its duration?

SH: I don't at all think you can apply the way a typical lead guitar solo is structured to full compositional construction. Music is all about different moods and emotions and logical progressions within that context. Not everything needs to be low and slow and certainly not everything needs to be high and fast. We have a galaxy of musical colours to work with.

GT: What type of guitar tone do you prefer for playing instrumentals?

SH: Whenever I employ my guitar playing on a track I just seek to find the right and appropriate sound for the part I want to do. It makes zero difference whether it's a track with vocals or a purely instrumental track without vocals. In fact, I think it would be illogical to make such a distinction.

GT: Do you have favourite keys or tempos?

SH: I always consider that I can work in any key, but I am rather partial to D and to F. The 'Om Riff' that I composed in Gong's track Master Builder on the You album always demanded to be in F#, although I believe the tape was slightly vari-speeded on the final mix to make the track a bit faster, so on the You album it's kinda F# plus 50 cents (or G minus 50 cents if you prefer). For live rock orientated music I would say that I can work in any tempo. The key thing is finding the right tempo for the groove and melody of the core musical idea in a composition. I can spend a long time working on finding the right tempo. In electronic and dance music it's a different story, and different tempos have different well-known moods and

Steve Hillage playing Ned Steinberger's innovative carbon fibre headless guitar

degrees of coolness. The current cool tempo for techno is 132bpm – for downtempo house it's 118bpm. But tempo styles change in dance music, almost like fashion. With dance music you tend to define the tempo near the beginning of the composition process, and then find musical ideas (or samples) that fit the groove that you have got going. This is the reverse of the process in live rock-orientated composition.

GT: Do you find Minor or Major keys better or easier to write in?

SH: It all depends on the mood I'm trying to capture. But one thing I try to seek sometimes is a strong emotion that is neither sad Minor nor happy Major. I find this happens a lot in Arab music. The Arabs have a word for this - Tarab – which literally means "the stirring of the soul". It also has links to a major concept in Flamenco music known as Duende – which is literally translated as "a quality of passion and inspiration", and also has connections to esoteric concepts of spiritual channelling. Others have called this feeling the "sad triumph". Chords with 9ths and suspended 4th can be useful for this.

"ONE THING I TRY TO SEEK IS A STRONG EMOTION THAT'S NEITHER 'SAD MINOR' NOR 'HAPPY MAJOR'"

GT: Do you have any favourite modes?

Certainly. I like the Lydian mode and the Mixolydian mode, and these have underpinned much of my compositional style over the years. The Mixolydian mode, which can be considered a little like the Minor Pentatonic but with a Major 3rd (*plus Major 2nd and Major 6th, Ed*), is very much part of my recognisable Steve Hillage lead guitar style. I use it a lot. Some of this modal influence I got from my study of Coltrane.

GT: What about modulations into new keys?

SH: Straight key modulations, like those often used in 50s and 60s pop music don't hold much interest for me. But creating a whole new arrangement section that is fundamentally in a different key can float my boat. It's a bit like going into a new undiscovered room of the same house and discovering new things.

GT: Do you view the backing band differently than you would on a vocal song?

SH: Not really. The chief factors like groove and interplay remain important in all circumstances, I would have thought.

GT: What are your views on harmonising melodies? Is it somehing you enjoy?

SH: I've done some nice ones in the past – like the harmony lead lines on Talking To The Sun. But it's not something I do a lot of. Again, it's all down to the context. Sometimes a melodic idea just screams 'add harmonies' to me', but I find this happens only rarely.

GT: What three guitar instrumentals would you consider iconic or have inspired you?

The Shadows - Wonderful Land.
Jimi Hendrix - Third Stone From The Sun.
Jeff Beck - Beck's Bolero.

The Steve Hillage Band has a 12-date UK tour during March and April, tickets via www.gigsandtours.com. Steve has also released The Glastonbury Experience (Live 1979), the latest in a string of restored live recordings from his archive, now available on CD and LP.

PETER HARTL

JEFF BECK
10 TRADEMARK TECHNIQUES AND THREE FULL SOLOS

This month **John Wheatcroft** pays tribute to Jeff Beck, perhaps the ultimate guitarist's guitarist, who tragically died in January this year of bacterial meningitis.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3kHqYzp
Key Various **Tempo** Various

Will improve your…
✔ Expressive delivery
✔ Articulation and attack ✔ Blues and rock vocabulary

Everyone at Guitar Techniques was greatly saddened to learn of the death of Jeff Beck earlier this year, at the age of 78. The music community was hit hard and the tributes came in thick and fast. Jeff was a truly special and significant guitarist, with a unique and constantly evolving sound and a true artistic sense of exploration and rediscovery that spanned his entire career. This started way back in the 1960s with The Tridents and The Yardbirds, right up to the present day, with two collaborative projects released in 2022 with Johnny Depp and Ozzy Osbourne.

A pivotal figure in the development of London psychedelic pop, heavy metal and jazz-rock fusion, Beck was a virtuoso performer, considered by many to be the world's greatest electric guitarist. Even with this reputation, Jeff refused to rely on past glories, continuing to refine his sound to evolve constantly, consistently moving into uncharted territory while always retaining one vital element, a complete mastery of the blues. Eric Clapton defined Beck as "a rock and roll musician who understands jazz, and that's a very rare animal".

"He's one of those guys concerned with 'personal best'. He has his own standard, which makes him the great, impossible to emulate, Jeff Beck."
Steve Lukather

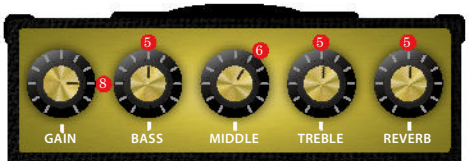
The influences that Jeff assimilated read like a history lesson in contemporary music, starting with the earthy blues harmonica of Little Walter and the pioneering spirit of Les Paul and Cliff Gallup. Add to this the virtuosity of synth wizard Jan Hammer and the experimental genius of Jimi Hendrix. Not one for nostalgia, Jeff had an almost compulsive calling to produce music that was completely reflective of the moment, alway contemporary, current and cutting-edge, with a vitality and endless youthful exuberance to his playing. Always searching out the best players for his band, Jeff's live shows were a masterclass in artistry, integrity and delivery. And if you watch his Ronnie Scott's 'Performing This Week' show, you can add to that pure, exuberant joy.

The examples that follow divide into two sections. First, we've presented 10 short phrases that each demonstrate a specific musical approach, technique or concept taken from Jeff's considerable vocabulary of ideas. Next up we see three complete and cohesive solos, each based around a 12-bar blues sequence over varying stylistic settings, starting with a straight rock feel; next up a funky fusion-style 16th-note piece, and ending with a slow blues shuffle. Each solo is full of Beck-isms and, while we'd encourage you to learn these solos in their entirety, they're also suitable for cherry picking. You can get a huge amount from just the ideas that take your fancy, although be sure to explore each concept, lick or technique fully by moving it to different neck positions, changing keys and applying each phrase to a range of different tempos and rhythmic feels. And lastly, thank you, Jeff!

TECHNIQUE FOCUS
Slide and Harmonica Emulation

For some of our Examples you'll need bags of gain and a guitar with a floating vibrato. Jeff would both raise and lower the strings' pitch to conjure up a huge range of sounds. Two we're looking at here are using the bar to emulate a slide, and to mimic the bending of a blues harp master like Little Walter. The technique is broadly similar for both, but for slide emulation the vibrato goes below and above the target pitch. Jeff often scooped the bar before sounding and then let the string to come back up to pitch before adding vibrato. For harmonica emulation, the bends only go flat, so vibrato doesn't travel above our target note. Beck often played a note at pitch then rapidly depressed the bar, sometimes to an absolute pitch a semitone or tone lower. From a picking perspective, the hand position might take a little getting used to. Try holding the bar between your third and fourth fingers, pick with the thumb, first and second fingers; Jeff sometimes ran his first finger along the bar and picked with his thumb and other fingers. Mute all idle bass strings with any available digit or part of the hand, or you'll be fighting unwanted noise. Jeff loved gain and played quite loud, two factors that necessitate good muting technique.

NEXT MONTH *Jamie Humphries examines Dark Side Of The Moon-era* ***David Gilmour***



Get the Tone

If any guitarist exemplified the expression that tone came from the fingers, it was JB. Although you'd see Teles, Les Pauls, Gretsches and more, the guitar with which he was most associated was the Strat. We're after a high-gain tone, with lots of lows and midrange. Push the amp quite hard and add a drive pedal, controlling the gain this way and by turning your guitar up or down.

TIMOTHY NORRIS/WIREIMAGE

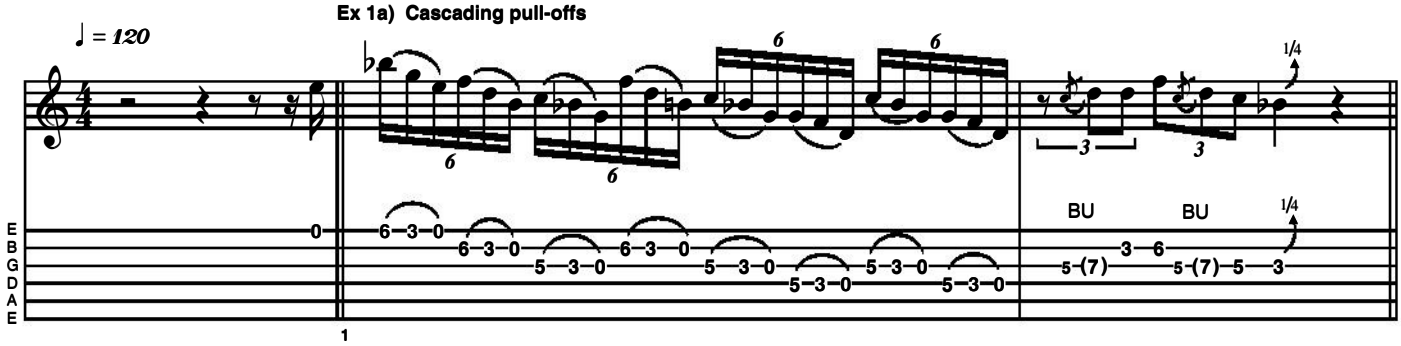
Jeff Beck as we all remember him: Strat held high, big grin on his face!

TRACK RECORD Performing This Week (DVD/CD) was recorded during a run at Ronnie Scott's. Jeff and the band are on amazing form. Every guitarist should hear the two albums Jeff released when Rod Stewart was in his band. Their 68 debut, Truth and 69's Beck-Ola are stunning. But you can't go wrong with Blow By Blow and Guitar Shop, with tracks like Cause We've Ended As Lovers, and Where Were You?

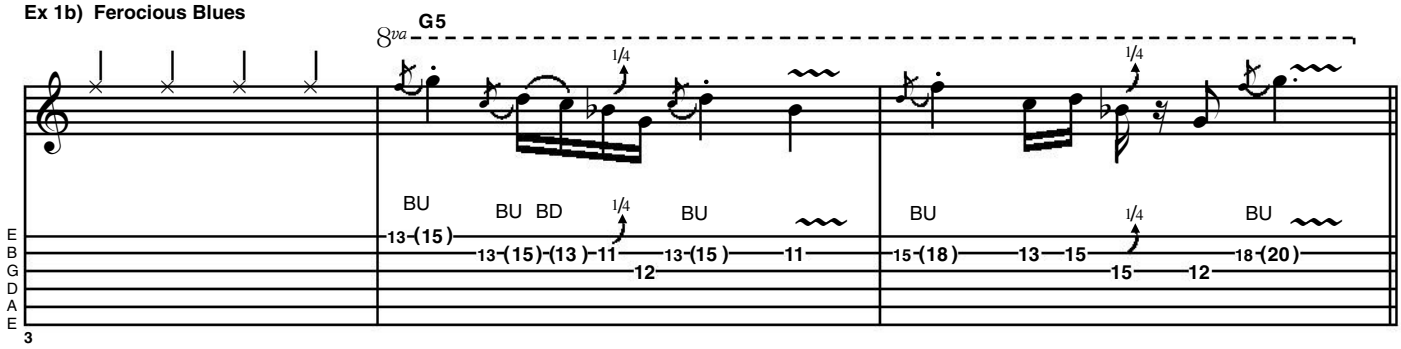
EXAMPLE 1 **10 THINGS TO TAKE FROM JEFF - PART ONE: ROCK AND ROLL LINES**

The first of our Examples showcase Jeff's raucous and fiery rock and roll and blues phrasing. The opening three phrases, all in based around a G7 tonality (G-B-D-F) using notes from both G Minor Pentatonic (G-B♭-C-D-F) and G Major Pentatonic (G-A-B-D-E). Jeff has played ideas of this nature throughout his entire career, so it would be stylistically appropriate to use a pick (early years) or go for a purely fingerstyle approach (later-era).

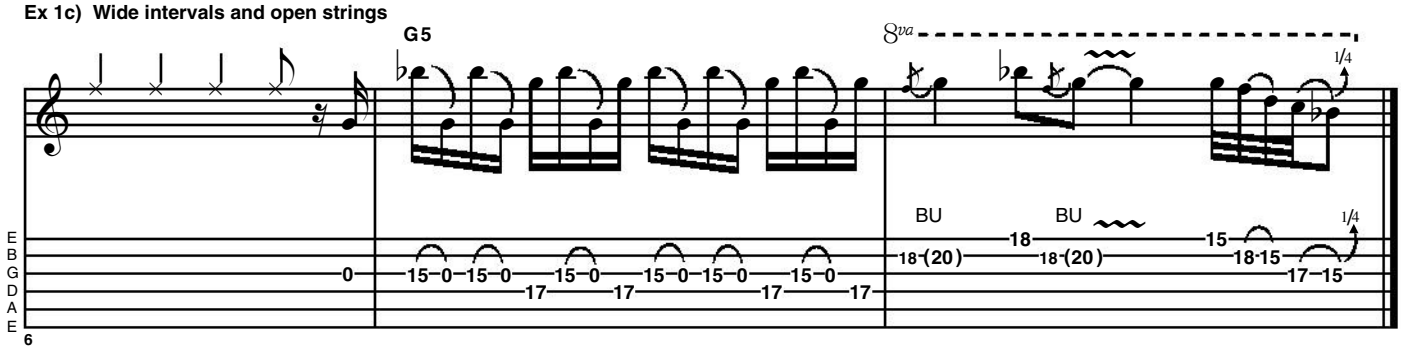
Ex 1a) Cascading pull-offs



Ex 1b) Ferocious Blues



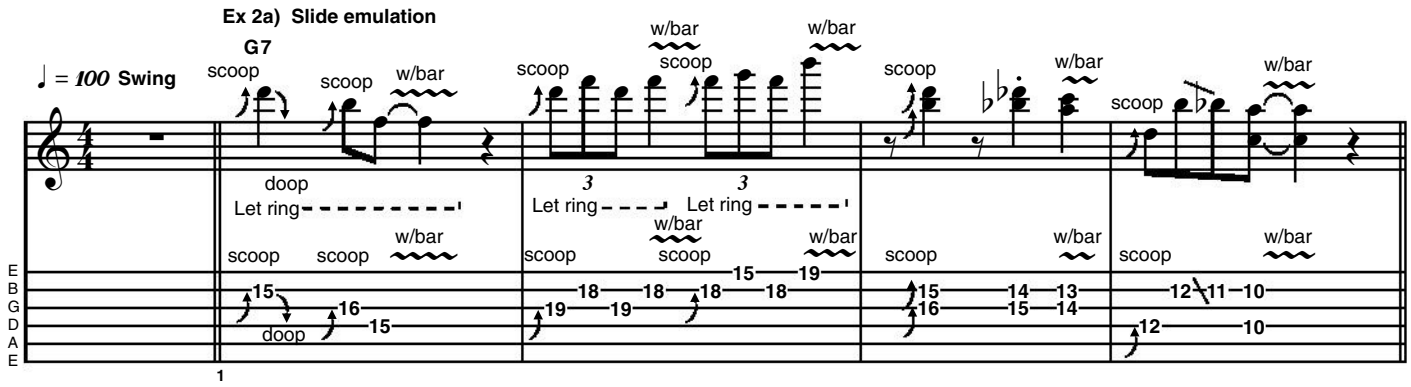
Ex 1c) Wide intervals and open strings



EXAMPLE 2 **10 THINGS TO TAKE FROM JEFF - PART TWO: SWING/SHUFFLE IDEAS**

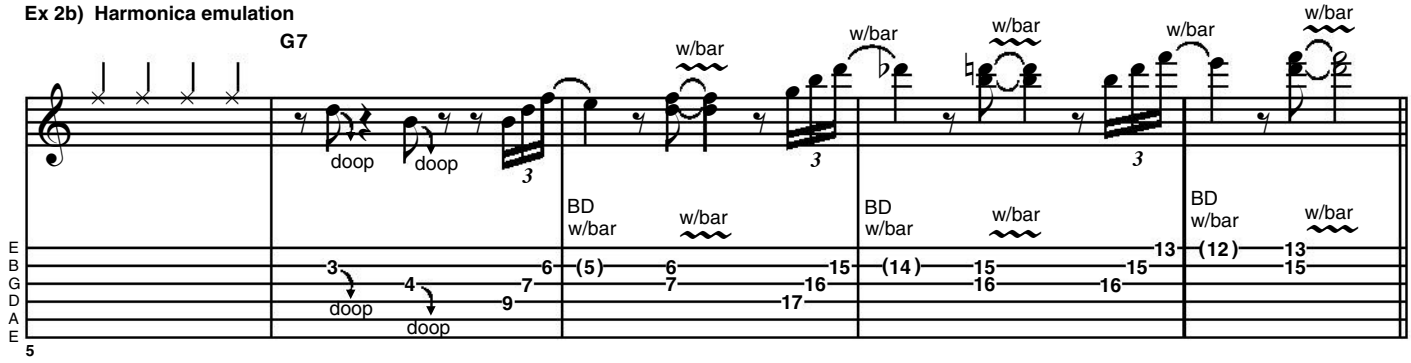
Here we look at his slide and harmonica emulation ideas (See TECHNIQUE FOCUS) as well as looking at using an actual slide on the fretting hand's second finger to allow its angling it to articulate notes from different (virtual) fret locations. We're also showcasing one of Jeff bending/tapping combinations to achieve fast trills. Again, the Examples is derived from a G7 tonality using similar scale material, plus notes from the G7 chord (G-B-D-F). This is a pick free zone.

Ex 2a) Slide emulation

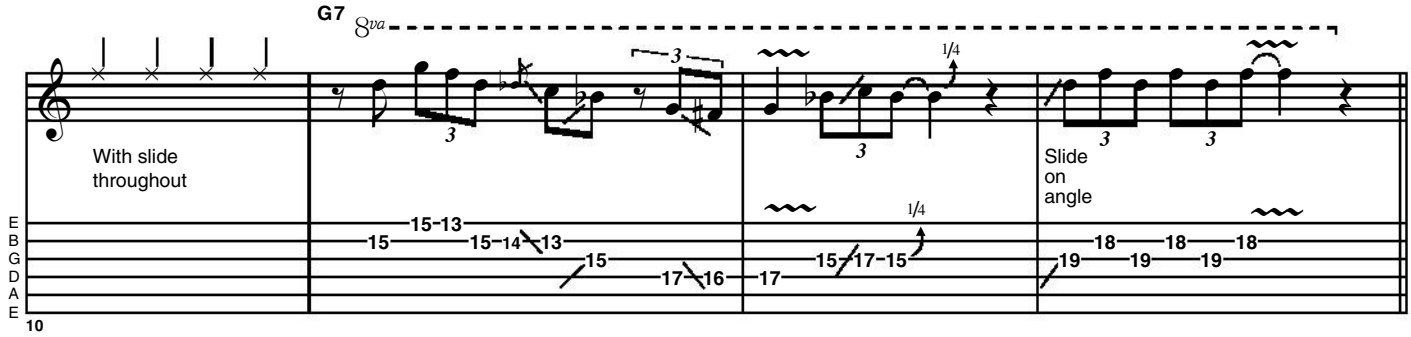


EXAMPLE 2 10 THINGS TO TAKE FROM JEFF - PART TWO: SWING/SHUFFLE IDEAS CONTINUED...

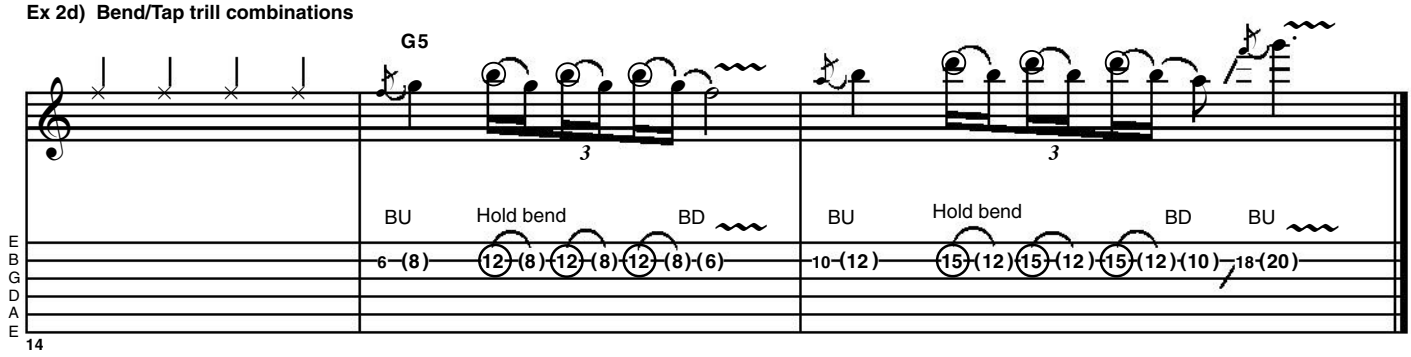
Ex 2b) Harmonica emulation



Ex 2c) Second finger blues slide guitar



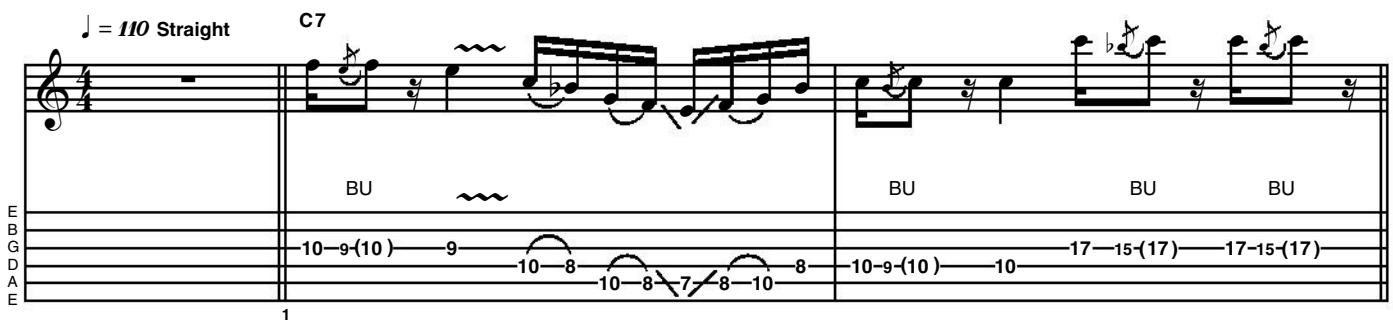
Ex 2d) Bend/Tap trill combinations



EXAMPLE 3 10 THINGS TO TAKE FROM JEFF - PART THREE: THE FUSION YEARS

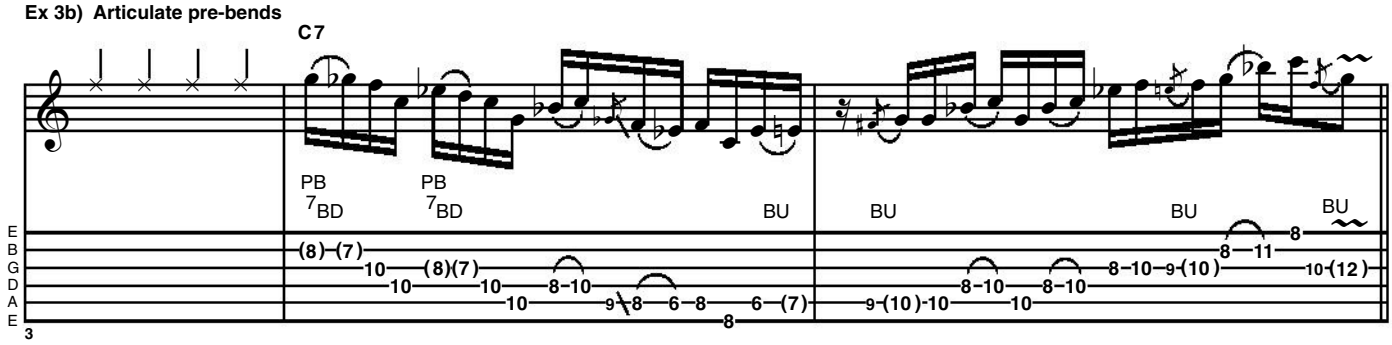
We're shifting key to a C7 tonality (C-E-G-B♭) for our final three short Examples, looking at rapid bending ideas influenced by Jan Hammer's Moog pitch-wheel bending technique. We continue the bending theme with a look at how Jeff incorporated pre-bends into his lines. Our final phrase uses C Minor Pentatonic (C-E♭-F-G-B♭), C7 arpeggio (C-E-G-B♭) and an ascending sequence derived from C Half-Whole scale (C-D♭-E♭-E-F#-G-A-B♭). As this is speedy, try using a pick here.

Ex 3a) 'Moog' pitch bends

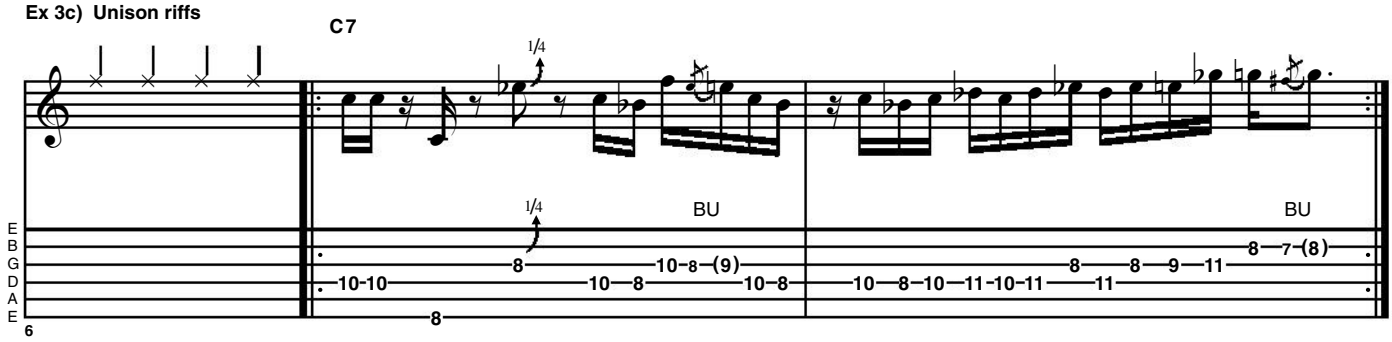


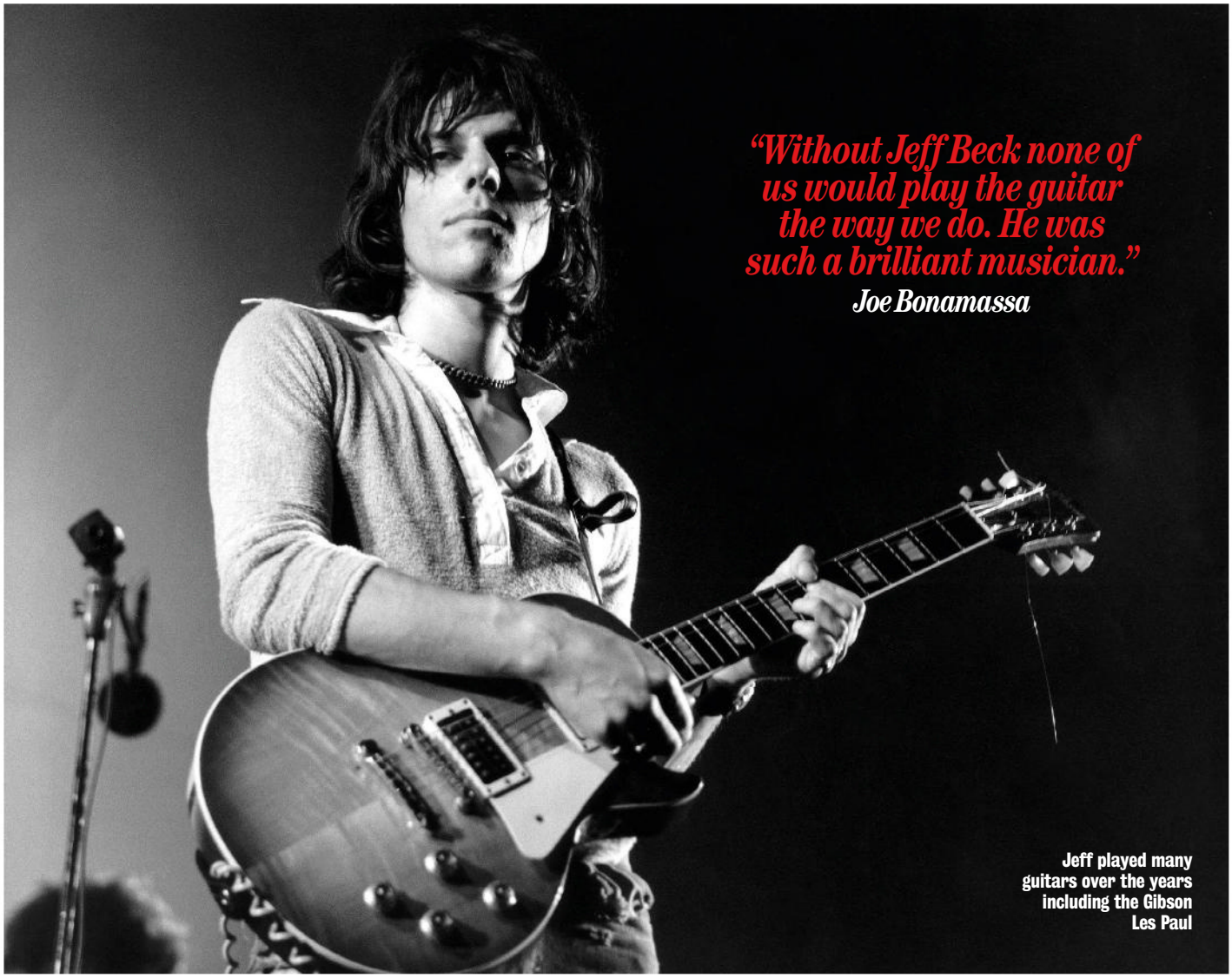
EXAMPLE 3 10 THINGS TO TAKE FROM JEFF - PART THREE: THE FUSION YEARS

Ex 3b) Articulate pre-bends



Ex 3c) Unison riffs





"Without Jeff Beck none of us would play the guitar the way we do. He was such a brilliant musician."
Joe Bonamassa

Jeff played many guitars over the years including the Gibson Les Paul

DAVID REDFERN/REDFERNS/GETTY IMAGES

EXAMPLE 4 **SOLO #1 - STRAIGHT ROCK**

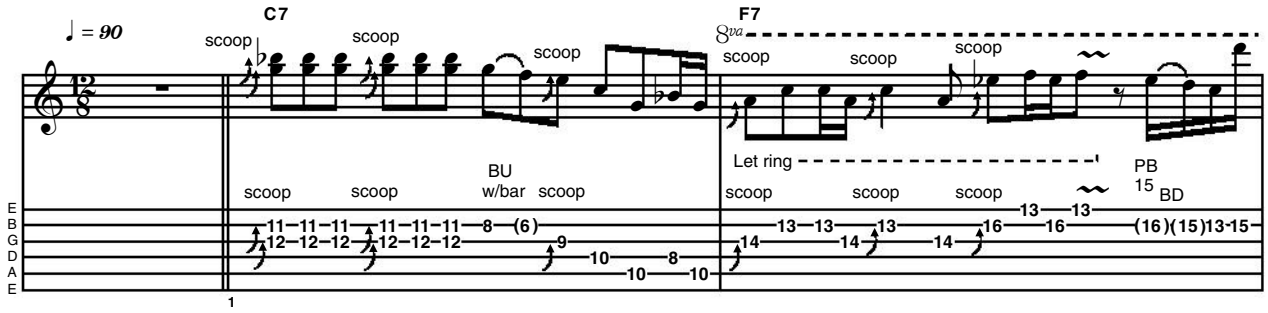
We end this study of Jeff's playing by looking at three solos around a12-bar sequence in a variety of styles and showcasing a broad variety of Jeff's arsenal of techniques and approaches. Our first solo showcases some of his straight rock playing in the key of G. Look out for the trademark descending trills, and wide aggressive vibrato and rapid open-string pull-offs. For this solo, dial in your bridge pickup and feel free to use a pick for extra attack and articulation.

EXAMPLE 5 **SOLO #2 - FUSION FUNK**

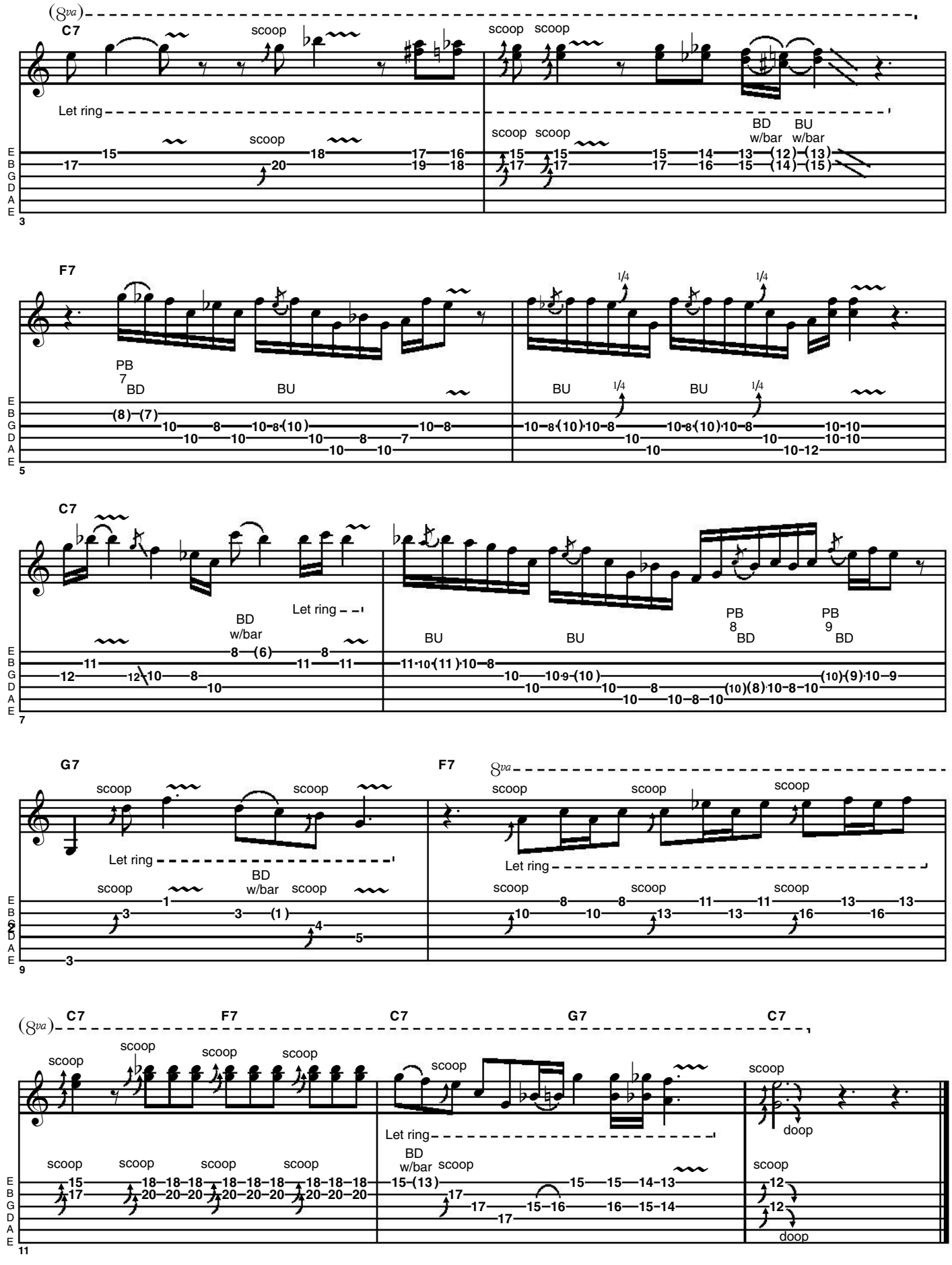
We're shifting to a C Blues tonality here, based this time around Jeff's mid 70s fusion playing, so there are lots of Moog-style bends to negotiate, again some open-string pull-offs and some nimble connected 16th-note lines to articulate. This solo works using either fingers or pick, so why not try both?

EXAMPLE 6 **SOLO #3 - SLOW BLUES**

While Jeff's playing was remarkable varied, blues was at the heart of it all, so we end with a slow blues in G, full of faux slide guitar, emulated harmonica and much more. As there is a lot of vibrato action here, along with multiple double-stop ideas, you should try this fingerstyle at first. It's also possible to play with hybrid picking and while this isn't something Jeff usually did, free to mix up your approaches (as he did) to create your own style using your musical imagination.



EXAMPLE 6 **SOLO #3 - SLOW BLUES CONTINUED...**



VIDEO MASTERCLASS
Daniele Gottardo

ON VIDEO

In this exclusive video lesson, virtuoso Daniele Gottardo performs on Jason Sidwell's track, The Parade and explains his approaches. **Jon Bishop** is your guide.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3kHqYzp
Key Various **Tempo** 120bpm

Will improve your…
✔ General technical facility
✔ Two-handed tapping
✔ Knowledge of arpeggio fingerings

This month we have a superb masterclass with Italian virtuoso Daniele Gottardo. In the accompanying video Daniele provides a detailed explanation of his approach to playing on Jason's orchestral rock track, The Parade. It features a medium 120bpm tempo with a straight quaver feel, with four main sections to negotiate: verse, chorus, pre-chorus and middle eight.

The chords and harmony are dense and complex so instead of taking an improvised solo Daniele composed one so he could navigate the changes while allowing for dynamics and emotive articulations. Each chord in the verse is tackled individually to ensure that the harmony is perfectly framed. Certainly, no one scale can be used over The Parade as the key centre continually shifts.

An important theme in Daniele's approach is the use of scale and arpeggio substitutions. This is a great way to access more complex sounds with a fairly standard palette of scales and arpeggios. For instance in the chorus the A Major triad (A-C#-E) is played over the track's C7 (C-E-G-B♭); the E note is the 3rd of C, the A note is the 13th and the enharmonic equivalent of C# is D♭ which functions as a ♭9 in the context of C7. So overall a rich, C13♭9 sound is produced.

For the chorus Daniele composed a definite melody that fits in with the 'cycle of 5ths' chord progression; a classic movement found in many great songs, from Autumn Leaves to Killing Me Softly, the Theme From Mash to Parisienne Walkways.

To spice up Daniele's lines, he adds chromatic notes using semitones from above or below the target note. Chord tones can also be surrounded with chromatic notes; often referred to as 'enclosure'. The Blues scale is another way to add chromatics and there's interesting use of it here. Over the Bm7♭5 chord, Daniele uses D Blues scale (D-F-G-A♭-A-C) and this overlaying outlines a combined B Locrian Natural 6 sound (B-C-D-F-G-G#/A♭-A), minus an E note.

Another concept used throughout Daniele's performance is to create tension and then release it. A G# Diminished 7 arpeggio is played over the E7 chord and this provides (via an F note) more tension by creating the E7♭9 sound. This Altered Dominant chord can then resolve to the A7, thus releasing the tension. Also, outlining every chord can start to sound predictable so for a change of approach and sound, Daniele plays Pentatonic lines when the key centre remains constant for a few bars.

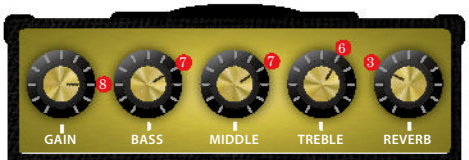
The middle 8 provides a chance to play D Minor Pentatonic lines, with the 9th (E) added to provide a colourful hexatonic scale (D-E-F-G-A-C). The pre-chorus features some adventurous two-handed tapping. For clarity we have tabbed out the four examples from Daniele's demonstration. If you are new to this technique the approach demonstrated here will certainly provide a challenge. The use of a slideable string mute (see video) helps by damping open strings.

Hopefully there will be a new technique, lick or phrase in here for you to perfect. If so, memorise it and use it where a minor tonailty would be appropriate.

Once you have mastered some of the concepts in Daniele's solo, consider creating your own solo over The Parade. Enjoy!

Daniele Gottardo playing his Custom Charvel for this month's track

NEXT MONTH *Following many readers' requests, we will again feature Brett Garsed's video tribute to the legendary* ***Allan Holdsworth****, who passed away five years ago.*



Get the Tone

For this month's recording Daniele used his custom Charvel's bridge pickup into a Two-Rock amp for a bright but not too trebly, modern sounding overdrive, with plenty of ambience from a long delay with several repeats. Any electric guitar will work well; just dial up a smooth overdriven tone with plenty of sustain. Then add reverb and delay to taste.

Ihicipsum rem. Erite dolorum enditio. Mod que volupta ssequos

IVAN NEBBIA

While filming The Parade, Daniele talked with **Jason Sidwell** about his musical development, classical influences, an ever developing technique, plus his fantasic new album, INkBlot.

Your approach to combining classical and rock is quite different from the hard rock meets Paganini/Bach style that guitarists like Yngwie Malmsteen favour. What composers do you like most and what typical elements do you like to put in your music?

DG: Jason Becker, even more than Malmsteen, was an important influence in the early development of my style. But early on, I started to study late-romantic and early 20th-century composers as I was interested in their harmonies and approaches to orchestration. I have a fascination for lesser-known composers of that era, especially those of the Belayev circle: Anatoly Liadov, Nikolay Tcherepnin, Ippolitov Ivanov, and others. They were, like Igor Stravinsky, pupils of Rimsky-Korsakov so they knew how to orchestrate well. I also really like Italian Baroque (Pergolesi, Corelli) and French neoclassicism (Francis Poulenc, Henri Tommasi).

One of the freshest aspects of INkBlot is its harmonic content. What chord progression or chord voicing approaches do you favour?

DG: Most of the pieces on the album were developed starting from small harmonic motifs. Creating interesting sonic worlds, complex moods, and rich landscapes are outgrowths of the fundamental harmonic content. If that aspect is interesting, everything else falls into place. I often start with two or three chords, and from there I build up melodies, countermelodies, and arrangements. In choosing these building blocks, they must be very characteristic and evoke specific moods and colours. In finding the harmonies I like to constantly challenge myself, often working things out systematically on paper, experimenting with chromatic voice leading and nonfunctional harmony. I tend to prefer not overly dissonant sounds while gravitating toward symmetrical harmonic systems, like the octatonic and hexatonic, combining them with tonal or modal elements. I've been exploring composition with pitch-class sets, trying to free myself from the usual voicings.

"I like to constantly challenge myself, often working things out systematically on paper"

How did you approach arranging the intricate music for INkBlot? Handwritten notation? DAW studio mockups?

DG: I usually start on paper or piano. When I have a few bars of music that I consider effective, I move to Logic. There, I immediately start the arrangement. I usually write down what I can hear in my mind, the main lines and instruments. The guitar can be written much later, often when the ideas are already strong and clear. When the piece is in a good shape, I start to work more carefully on a decent mockup. If I'm going to record real classical instruments, as I did on INkBlot, I will create the music notation in separate software. The mockup can have different purposes: inform the musicians how the music is supposed to sound, provide the foundation and the template for the recording in the studio, and if needed, serve as some extra support for the live instruments in post-production.

Your guitar playing sits inside the arrangements rather than on top of. Do you see your music more as collaborative chamber music rather than guitar focused music with orchestral instruments that provide the backing?

DG: With INkBlot I aimed to move beyond traditional instrumental guitar music. I wanted to fully incorporate the guitar into the orchestral context, as an element of the larger ensemble, interacting with the other

IVAN NEBBIA

instruments. In INkBlot, the guitar takes on different functions. It can be the prima donna, but it also positions itself in the middle ground and the foreground.

How did you develop your clean and precise tapping style?

DG: Eddie Van Halen would say "practice, practice, practice!" In addition, I would say to record yourself as much as you can. When playing we are often focused on the performance, and small but important details are difficult to notice. Listening back can give us an objective point of view on how we sound. It can be sometimes painful, but we must do it. In the past, I was experimenting with crazy fingerings that weren't often very effective. More recently I have focused on what works best for me, making my life easier and at the same time improving the consistency of my tapping.

I like to combine picking and legato to achieve an articulation that is often associated with the horns.

Your picking and legato techniques are precise; when soloing or composing do you aim to balance their usage or is it a case of allowing 'in the moment' spontaneity to dictate the outcome?

DG: It depends. I tended to abuse legato, but recently I have paid more attention to articulations. I like to combine picking and legato to achieve an articulation that is often associated with the horns, picking one note and slurring the next. I have been influenced by modern jazz guitar players like Ben Eunson or Mike Moreno, as they seem to favour this type of approach. Often the usage of these articulations is spontaneous, but sometimes I work with specific exercises or lines that help me build a stronger foundation for this type of playing.

What guitar tones do you like, and why?

DG: While trying to be a little bit experimental with the music, I have a classic taste when approaching guitars and amps. For INkblot, I used my custom Charvel guitar most of the time. As an amplifier, I used a Two-Rock Bloomfield Drive. It is a blues amp, and I fell in love with it. The range of dynamics is huge, and this aspect helped me in placing my guitar parts within the sonic environment of the album. I also wanted a soft tone. A rock metal tone, often used in a neoclassical situation, can be too harsh and won't work well with the gentle tone of the woodwind section or even with the strings.

Daniele is a fantastic two hand tapper!

What are your plans for 2023?

I'm composing a concerto for electric guitar and orchestra, a challenging project that scares and excited me at the same time! I'm also resuming my side project, The Nuts. As a trio, we are working on arrangements of pieces by Wes Montgomery, John Coltrane, and Charlie Parker. While composing is probably my favourite musical aspect, improvisation is vital for me. It allows me to explore the endless vocabulary of different musical dialects. The study of guitar in this way can always be fresh and exciting. I'm also learning the ukulele!!

InKBLot is out now. For more info on Daniele and his exploits, visit https://officialdanielegottardo.com

TRACK RECORD Daniele first rose to prominence when he won the 2009 Guitar Idol competition. His music is both intellectual and approachable, as well as being extremely musical and a joy to listen to. As a solo artist Daniele has released three albums: Frenzy Of Ecstasy, Non Temperato and the stunning INkBlot (check out its trailer and the gorgeous video for the beautiful sounding, Spirals).

TOP THREE LICKS

LICK 1 [BARS 18-22 - MAIN MOTIF] The chorus features a catchy motif that Daniele plays variations on throughout. Do learn its basic contour as it outlines the tricky changes in a concise and musical way. From here you can free it up and add your own variations to keep the listener interested.

LICK 2 [BARS 36 - FAST FINGER SLIDES] Daniele introduces this ascending finger slide to punctuate the beginning of a high string bend. This adds extra 'theatre' to the bend, and although it may take a little practice to hit the target fret when launching up the fretboard with large, fast ascending finger slides, the effect is powerful and showy, so it's worth persevering.

LICK 3 [BAR 52-55 - TWO-HANDED TAPPING] The hardest part to get used to in this particular lick is the use of tapping with two different fingers from the picking hand. So take these patterns slowly at first. The use of a string mute (or hair band) will help with the clarity of delivery. The arpeggios chosen here are substitutions that provide a more colourful sound in their musical context.

CHORD CHART **THE PARADE**

PLAYING **NOTES**

Verse 1, Bars 1- The opening section features a pre-composed motif. The use of hammer-ons and pull-offs helps to provide the smooth delivery. In the video Daniele's meticulous approach to outlining each chord is demonstrated.

Pre-Chorus 1, Bars 6 to 17 Articulations bring the phrases to life. The finger slide can be used to add drama and excitement to string bends. It may take a bit of practice to hit the target fret when sliding long distances up the fretboard.

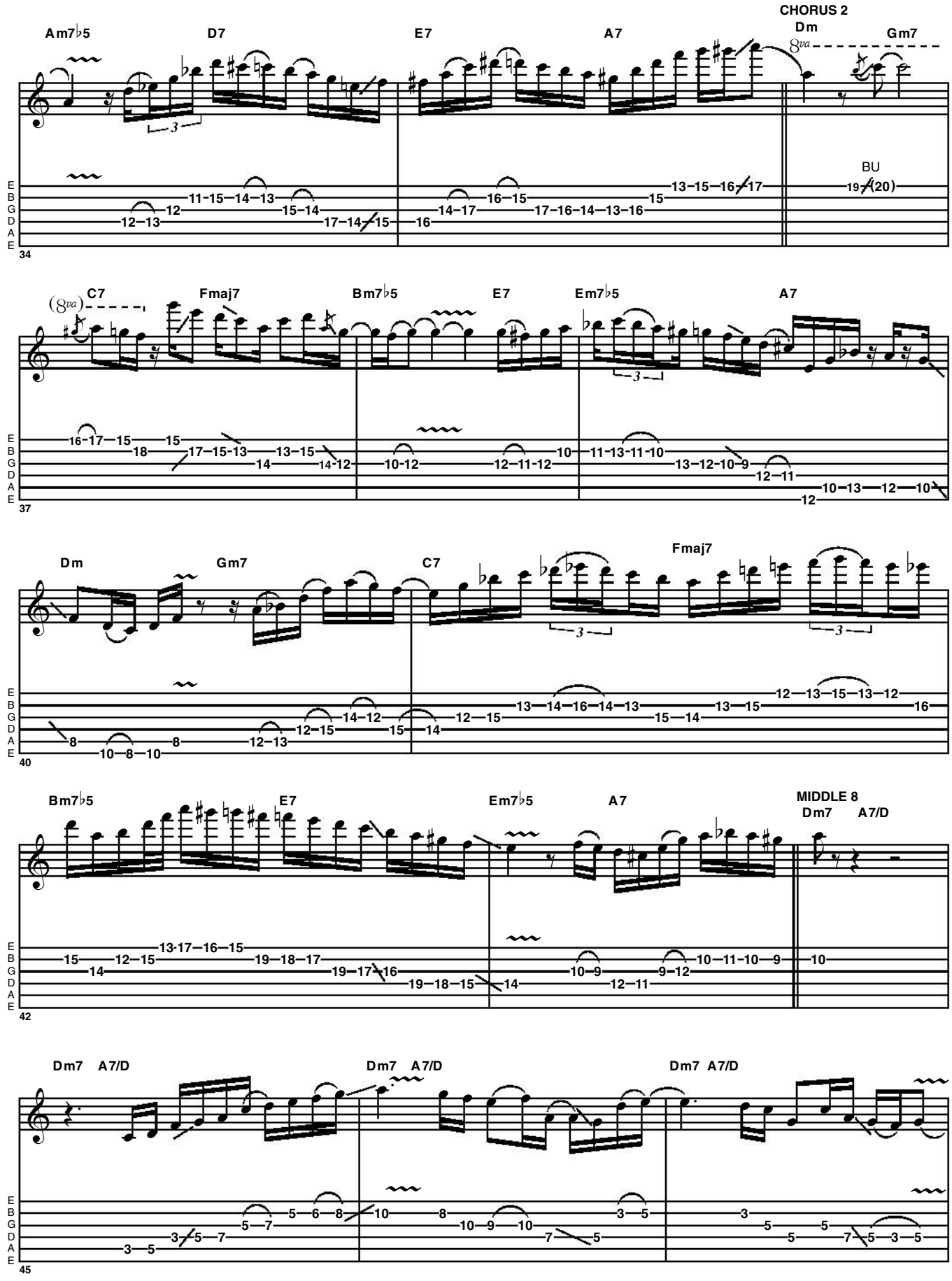
PLAYING NOTES

Chorus, Bars 18-27 The chorus section features a melody that's composed to fit in with the cycle of 5ths chord progression. It is well worth memorising this as it musically navigates the chords and is repeated further down the line.

Verse 2, Bars 28-35 Here we find a mix of dissonant, chromatic lines, which resolve to more simple Pentatonic runs. Bars 30-31 sees an ascending C Major Pentatonic scale line that provides a resolution after Daniele's chromatics.

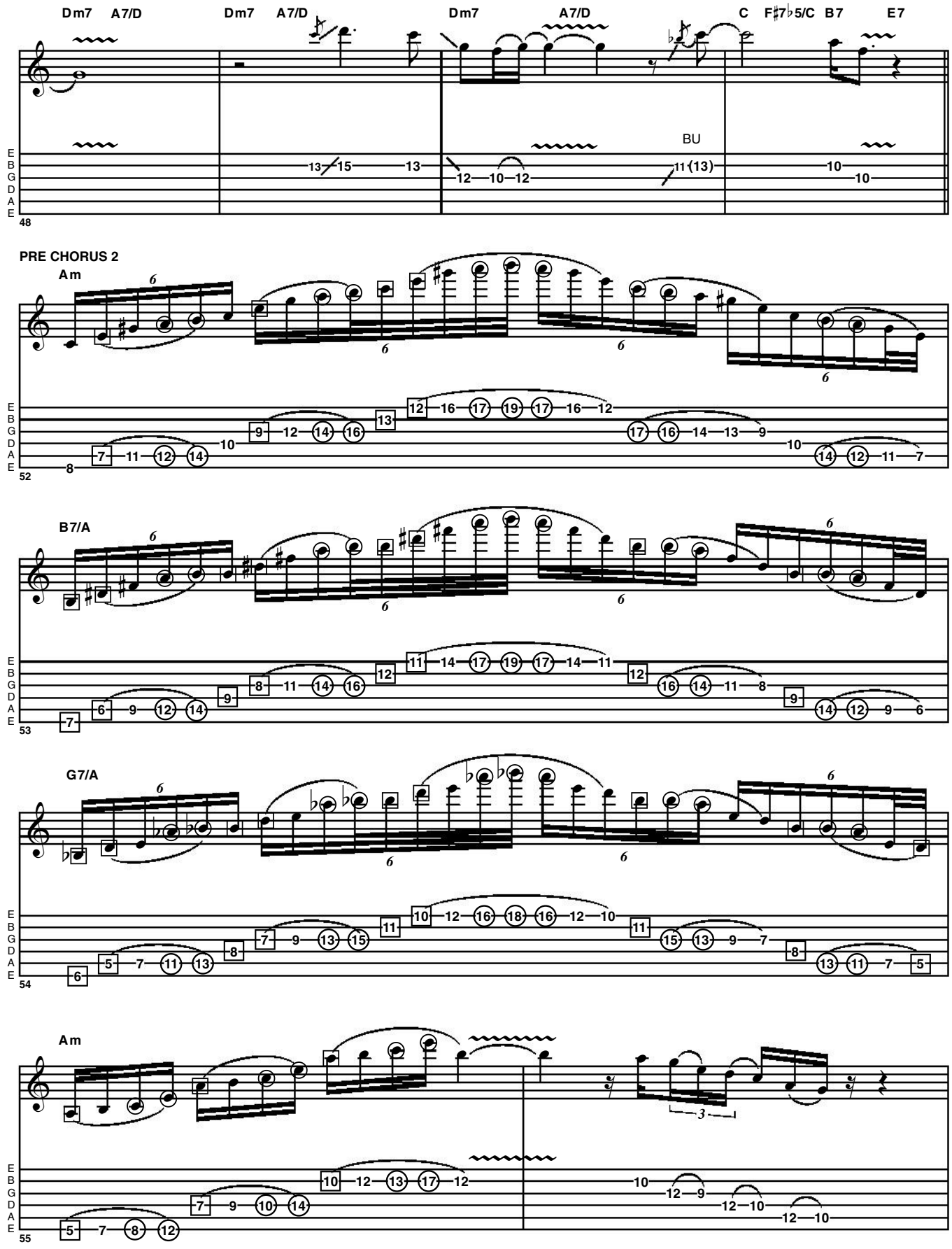
PLAYING **NOTES**

Chorus 2, Bars 36-43 This chorus features elements of be-bop style phrasing. The 16th-note triplets are very effective when adding ornamentation to notes.
Middle 8, Bars 44 -51 Daniele takes a breather from all the chord tone soloing, using D Minor Pentatonic and, for a little extra colour, the 9th (E) is added.



PLAYING NOTES

Pre-Chorus 2, Bars 52-59 Brace yourself - it's tapping time! This show-stopping section looks intimidating, but the concepts behind it are very logical. For clarity we have broken down each bar of the sequence in Examples 1-4. **Chorus 3, Bars 60-end** For this section the main chorus melody is re-stated.

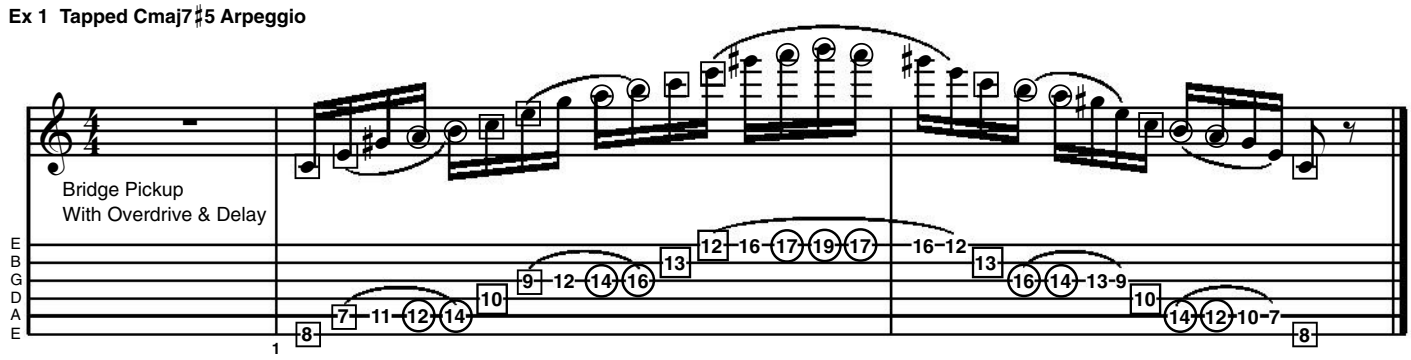


PLAYING **NOTES**

EXERCISE 1 TAPPED CMAJ7#5 ARPEGGIO

Daniele plays Cmajor7#5 over the A Minor 7 chord. This creates an Ammaj9 sound. As with all the tapping examples the hardest part is the use of tapping with two picking-hand fingers (try 1 and 3 or 2 and 4). Take these patterns slowly at first. The use of a string mute by the nut will help maintain the clarity of the delivery.

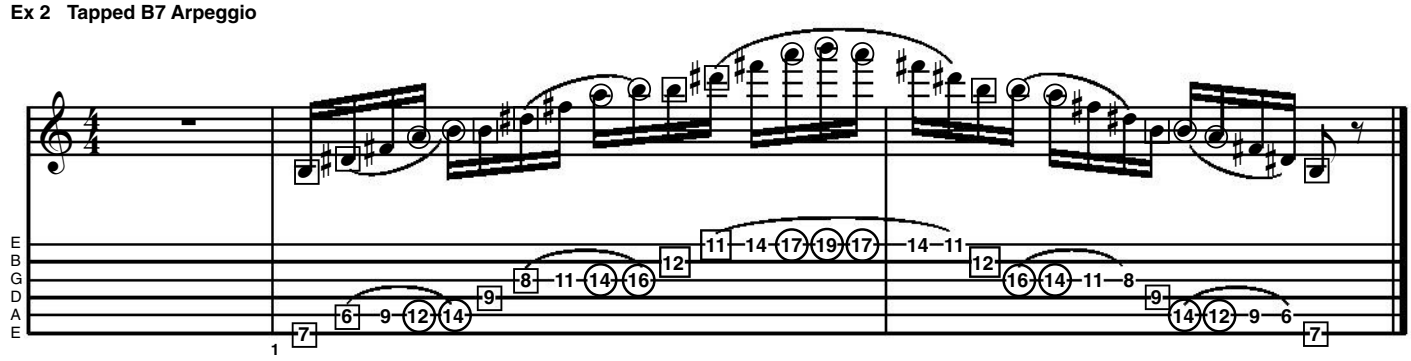
Ex 1 Tapped Cmaj7♯5 Arpeggio



EXERCISE 2 TAPPED B7 ARPEGGIO

Here Daniele plays a B7 arpeggio over the B7/A chord. This may look like a lot of notes to remember, but essentially the same tapping pattern is repeated three times across the three octaves. Practise the first octave pattern until it feels secure, and then play the same pattern up the two other octaves.

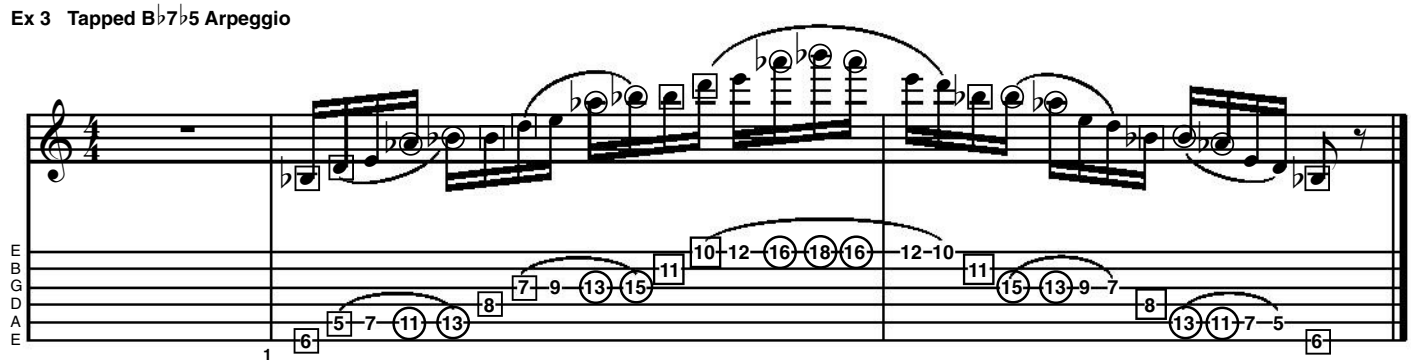
Ex 2 Tapped B7 Arpeggio



EXERCISE 3 TAPPED ALTERED DOMINANT 7TH ARPEGGIO

Here the B♭7♭5 arpeggio is played over the G7/A chord. This creates a G7 Altered sound with the ♭9 and #9 intervals to the fore. The overall tapping pattern is similar to the previous two examples, so if you slowed that section down and perfected it using your metronome then this part should not be overly difficult.

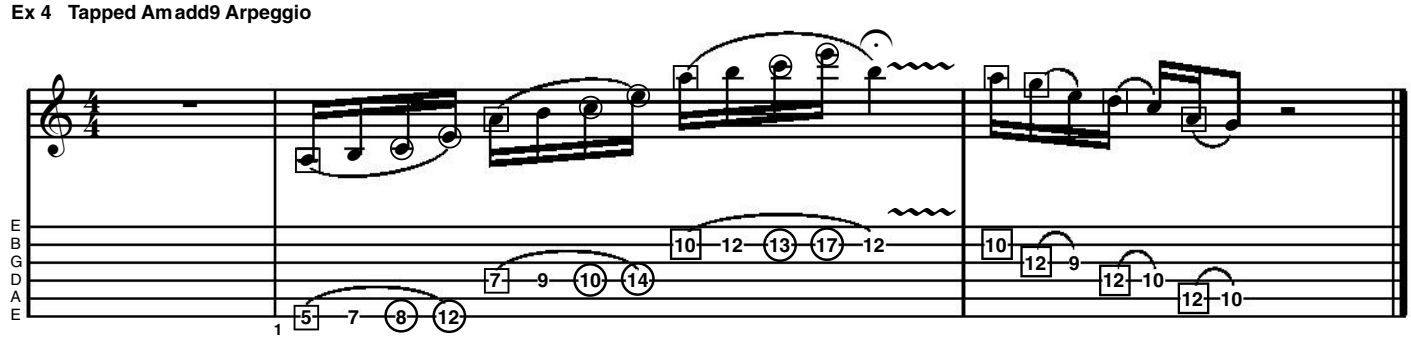
Ex 3 Tapped B♭7♭5 Arpeggio



EXERCISE 4 TAPPED A MINOR 9 ARPEGGIO

Daniele finishes the tapping sequence with an ascending A Minor 9 arpeggio. This fingering combines a four-notes-per-string pattern and string skipping. Enjoy!

Ex 4 Tapped Am add9 Arpeggio



ANT LAW

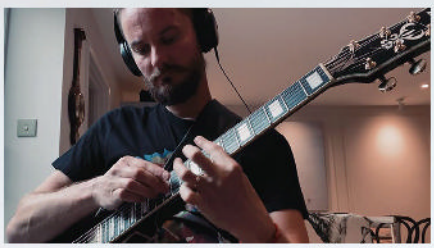
Six Chord Licks in 4ths tuning

ON VIDEO

Ant Law's favourite tuning is in perfect 4ths, low to high: E-A-D-G-C-F. In this video feature he demonstrates six of his favourite chord licks using this tuning.

During his summer semester at Berklee College Of Music, Boston, Ant Law discovered and started using perfect 4ths tuning. According to The Guardian he's "a game changer". Ant released his fifth album, Same Moon In The Same World (Outside In Music) in 2022. In addition to leading his own projects, he also plays in Tim Garland's band with Jason Rebello & Asaf Sirkis. Ant is also the 'L' in Trio HLK who record and tour with Dame Evelyn Glennie. His book on 4ths tuning is '3rd Millenium Guitar', published by Mel Bay.

NEXT MONTH *We have four immensely cool slide licks from the great* ***Troy Redfern***



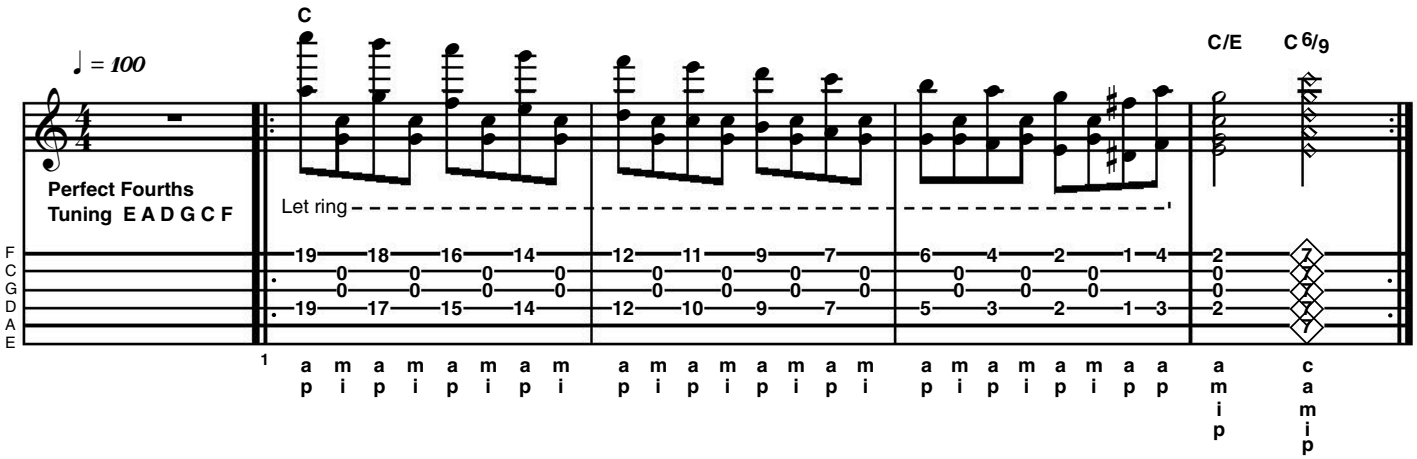
Here's Ant Law in his studio, filming and recording for GT

NEW ALBUM RELEASE Ant Law and Alex Hitchcock's new release, Same Moon In The Same World is on sale now. For more information on Ant, his own music and gig dates, his work with percussion legend Dame Evelyn Glennie and trio HLK, or with Tim Garland's band alongside Jason Rebello and Asaf Sirkis, or his playing in the Ibanez/Laney band with Tom Quayle and Jake Willson visit www.antlaw.co.uk

ROB BLACKHAM

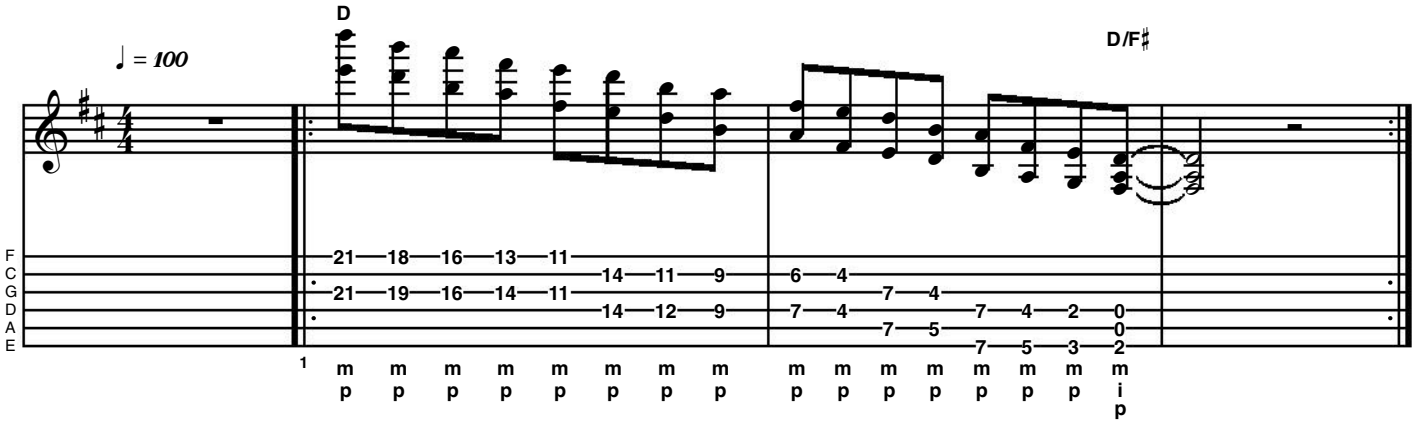
EXAMPLE 1 DESCENDING IN 10THS

In this tuning we've now got a beautiful perfect 4th interval between our third and second strings (ie G and C), which can function as the 5th and the root in the key of C. We then descend in diatonic 10ths, and to put a bow on it, here's a little harmonic chord that I play way too much!


C
C/E
C 6/9
♩ = 100
Perfect Fourths
Tuning E A D G C F
Let ring
F C G D A E
1
a m a m a m

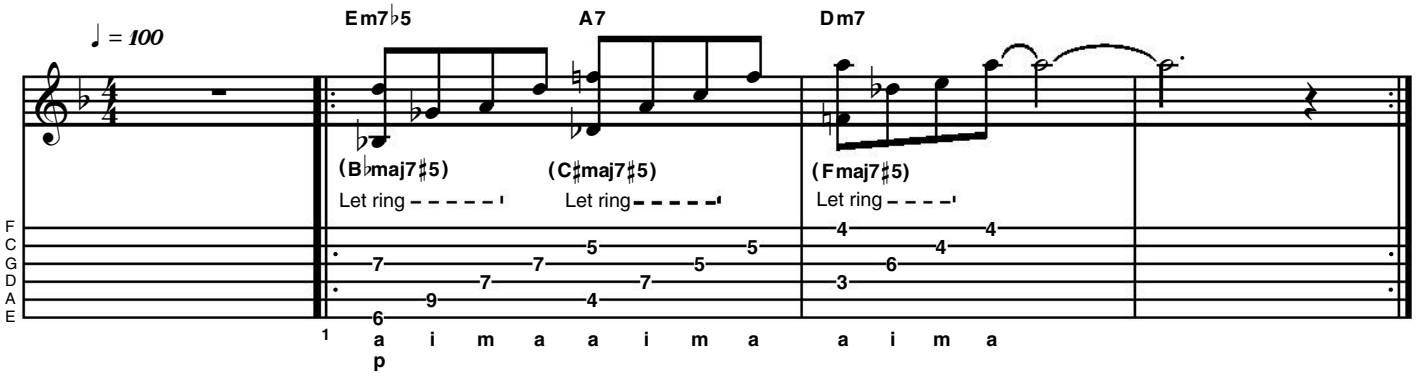
EXAMPLE 4 **NEW PENTATONICS?**

A new way of playing the Pentatonic scale, perhaps? Skip a string and there are five little double-stops, made up of different intervals. The five fretting-hand shapes remain consistent as we move down each string group.



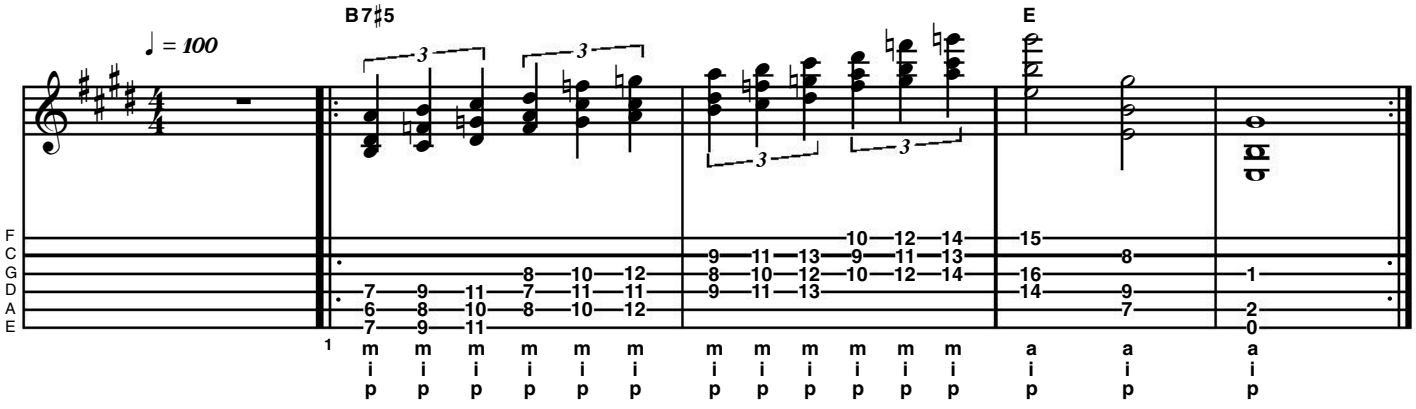
EXAMPLE 5 **SUPERIMPOSING CHORDS**

One for all the harmony nerds. It's a slightly pimped up D Minor IIm-V-Im. One old trick I learned was to take whatever you play on a IIm chord, play it up a Minor 3rd on the V chord (don't change anything, move everything up in parallel), and then play it again up a Major 3rd on the I chord. It works REALLY well. In this example I am using some moderately expensive chord substitutions, from the Melodic Minor modes. B♭maj7♯5 creates a Locrian Nat2 sound over the Em7♭5, C♯maj7♯5 creates an Altered Dominant sound over the A7, then Fmaj7♯5 creates a Melodic Minor sound over the Im. Because we are using the same chord type in three places, the chord shape we grab remains consistent as we copy it across each string group - one of the benefits of perfect 4ths tuning.



EXAMPLE 6 **WHOLE-TONE MOVES AND OCTAVE LEAPS**

Here's another Whole-Tone fest - take this simple three-note B7 chord, slide it up in Whole Tones until you nearly run out of frets, then grab an E spread triad, and copy that voicing down an octave, then another octave - easy peasy!



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SIX COUNTRY Pickin' Trailblazers!

ON VIDEO

In this special feature **Jon Bishop** looks at six guitarists that defined hot country guitar. If you want to improve your picking then read on, it could be just the ticket!

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3kHqYzp
Key Various **Tempo** Various

Will improve your…
✔ Hybrid picking
✔ Use of a thumbpick
✔ Country lead vocabulary

The electric guitar is one of the key instruments in the country music ensemble, providing as it does the backbone of the groove and often playing exciting single-note solos. Country guitar is a blend of many styles including, jazz, blues, cowboy, swing and gospel styles.

In this feature we will focus in on three core picking techniques with a view to developing the facility required to play some hot country lead guitar. The first of these is flatpicking, the country name for picking with down and up (alternate) pick strokes.

TECHNIQUE FOCUS
Practicing the swing feel

One of the areas to develop in your quest to play country, is the ability to play with a swing feel. The swing groove template is in 4/4 with a heavy accent on beats two and four. So it's essential when playing the four-in-a-bar rhythm pattern (four crotchet down strums in a bar of 4/4) that these beats are accented. The second element is adding swing to quaver passages in lead lines. You can practise this with alternate picking (down, up, down, up) and you should aim for a smooth and even sound. The amount of swing you add is down to personal preference and is often dictated by the rhythm section and groove of the song. Listen to the GT audio backing tracks for reference. Many jazz and swing players work on their time feel by practising swing with the metronome set on beats 2 and 4. Making the spaces between the clicks larger requires more work from your internal clock and develops good time keeping. This approach also adds a natural accent to beats two and four. You may find it hard to practice this way to start with as most people will find placing the accent on beat two and four trickier than on beats one and three.

The second is fingerstyle. Country guitarists often add a thumb pick as this accentuates the attack for the bass notes. The third technique is the country guitar favourite, hybrid picking. Hybrid picking combines the advantages of using the flat pick (plectrum) along with the extra facility and tone of the fingers.

To provide inspiration for our studies we have identified six highly influential country giants. We have written a one-page study piece in the style of each of our players, which puts a spotlight on the key aspects of their style and also provides an opportunity to work on one of the three picking techniques just discussed.

First up is Eldon Shamblin who remains one of the most influential guitarists in the western swing style. Shamblin used an early prototype Stratocaster given to him by Leo Fender for much of his career.

Our second axeman is 'Mr Guitar' Chet Atkins. Chet was a country guitar virtuoso and often used a thumb pick to accentuate the bass note attack and provide extra fingerstyle dexterity.

Next up we is Jimmy Bryant, often cited by Albert Lee as an influence. Bryant regulary recorded with pedal steel wizard Speedy West and the recordings of Speedy and Jimmy in action are jaw-dropping.

Our fourth guitar slinger is Hank Garland who recorded as both a jazz guitarist and in the country style (he's the 'land' in Gibson's Byrdland archtop). For this feature we'll focus on his country style output with a piece inspired by songs like Sugarfoot Rag.

Next up we take a look at the lightning fingers of Roy Clark. Clark often fused surf style spring reverb with devillish rockabilly licks and our piece is inspired by tracks like Texas Twist.

Our final player is country picking genius Danny Gatton. Gatton was a master of using hybrid picking (pick and fingers together) and our performance track turns up the heat to provide an uptempo workout.

Modern country players often tip their hats to our six trail blazers so it's worth checking out how they affected later players such as Brent Mason, Mark Knopfler, Albert Lee and Nashville session ace, Tom Bukovac.

To finish off we have a two-page jam track over which to practice. For added value we have stitched together some of the licks from the examples into a functioning, impressive, and fun solo for you to learn and practise.

For the GT audio you'll find a full demonstration of each of our one-page workout pieces, plus the two-page jam track. The demonstration solo has been tabbed out for you to learn. Why not challenge yourself to come up with a solo of your own using some of these example licks as jumping off points along the way?

NEXT MONTH *John Wheatcroft examines the superb hybrid picker,* ***Roy Buchanan***

Get the Tone

These ideas can be played on any type of guitar (most of our six used archtops). The classic country guitar lead tone uses the bridge pickup, with the amp set to a bright, clean tone and the reverb turned off. A compressor or clean boost can even out the picking attack. Use slap-back echo set to a single short repeat, with the repeat volume just about as loud as the note you play.

TRACK RECORD For an overview of what's achievable with country techniques the 1993 Danny Gatton album Cruisin' Deuces is hard to beat. But it's also worth browsing the country guitar section of your local record shop to see what gems you can find. The Chester And Lester albums by Chet Atkins and Les Paul are a mine of guitar genius, while YouTube is a great place to find videos of our trailblazers in action

Left to right, top down: Hank Garland, Eldon Shamblin, Danny Gatton, Roy Clark, Chet Atkins, Jimmy Bryant

GLASSHOUSE IMAGES / ALAMY STOCK PHOTO, MICHAEL OCHS ARCHIVES/GETTY IMAGES, EBET ROBERTS, FRED SABINE/NBCU PHOTO BANK, DAVID REDFERN/REDFERNS

VIDEO & AUDIO https://bit.ly/3kHqYzp

EXAMPLE 1 **ELDON SHAMBLIN**

Our first track is designed to develop your flatpicking technique. All of these lines are played with alternate picking (down and up strokes). The licks are tailored to fit each chord. Bar 11 features the classic swing guitar technique of hammering onto a note from a semitone below (here, the ♭3 and 3 notes - D♭ and D - over B♭7).

EXAMPLE 2 **CHET ATKINS**

For our second track we are focusing on using a thumbpick to play a fingerstyle accompaniment pattern. It will also work fingers only, but the pick provides extra attack for bass notes. If you are new to this general picking style then we'd recommend isolating the bass pattern. A light palm mute will thicken the attack and this works well when combined with some slap-back echo. Once the bass line is memorised why not set a super slow metronome tempo and practise the technique, aiming to make it accurate, in-time and natural sounding. It may take practice to get up to performance tempo, but the results will be worth it.

VIDEO & AUDIO https://bit.ly/3kHqYzp

EXAMPLE 3 **JIMMY BRYANT**

For this look at hybrid picking, play the notes on the third string with a pick downstroke, and the notes on the first string using the picking-hand's third (or second) finger. The repeating phrase in bars 6 to 9 is created by a third string down stroke and a hammer-on followed by a third string finger pluck of the first string.

EXAMPLE 4 **HANK GARLAND**

Here's a slightly more demanding workout for your flatpicking. The melody is modelled around the form of a country rag and mostly uses the C Major Pentatonic scale (C-D-E-G-A). [Bar 11] features the technique of sliding into double-stop 3rds, which is a classic country guitar trope.

EXAMPLE 5 **ROY CLARK**

Our fifth piece uses the low register to great effect. The bridge pickup selection here is essential. Dig in hard with the pick and snap the strings to provide that country twang. Hear the rockabilly influence in [bar 17]! This type of fast descending run down the open position E Blues scale (E-G-A-B♭-B-D) is classic rockabilly fare.

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EXAMPLE 6 **DANNY GATTON**

Here's a hot picking showstopper! Hybrid picking is great for playing these types of parts. We have notated the picking pattern which is the same throughout. First, play a palm-muted down stroke with the flat pick. This is followed by a plucked double-stop using second (m) and third (a) fingers, then a hammer-on. A variation is to play the downstroke bass note followed by the double-stop with a pull-off. Begin slowly to avoid practising mistakes at speed too soon!

VIDEO & AUDIO https://bit.ly/3kHqYzp

EXAMPLE 7 **COUNTRY JAM**

Our country jam stitches together the licks and melodies we have studied so far into a functioning performance piece. If you have worked on the six tracks you should have everything you need to rise to this final challenge. **[Bars 1 – 18]** The track opens with the melody from our Hank Garland track. **[Bars 19 – 23]** The

EXAMPLE 7 **COUNTRY JAM**

second section features a couple of licks from the Eldon Shamblin track. The tempo this time is slightly faster. You can flick over to the neck pickup here if you wish. **[Bars 27 – end]** The final part is a slightly faster rendition of the main melodies from our Jimmy Bryant track.

FERNANDO SOR
Etude No.20, Op.29

ON VIDEO

Declan Zapala explores a charming and vibrant etude by one of the founding fathers of modern classical guitar technique. It's the perfect warm-up for any recital.

ABILITY RATING Moderate

Info https://bit.ly/3kHqYzp
Key D major **Tempo** 115bpm

Will improve your…
- ✔ Sustained upper pedal notes
- ✔ Guide fingers
- ✔ Knowledge of the fretboard

Sor was born was in Barcelona in 1778 into a family with a longstanding military history and it was expected for him to continue the tradition. Thankfully before honouring this family convention Sor's prodigious talent for music was awoken when his father introduced the young Sor to opera music and the classical guitar (albeit the slimmer form of the instrument that predated the de Torres design we are used to seeing today). While still a young boy Sor went on to enrol at the Monastery of Montserrat where he received extensive musical training. This set in motion a lifelong love for music that meant when Sor eventually began military service he was already a celebrated performer and composer. As such he spent much of his military service composing nationalistic and anti-French war songs during the Napoleonic wars. When the Spanish military were initially defeated by Napoleon in 1808 and a French administration installed, Sor accepted a position in the occupying government. He was labelled an 'Afrancesado' ("turned-French") as a result and when the Spanish reclaimed control in 1812 Sor fled Spain for Paris for fear of retribution and did not return to his home country for the rest of his life.

"Fenando Sor's greatest gift to the guitar world was his Méthode Complete pour la Guitare, much of which remains at the core of how the instrument is taught today"

Fernando Sor was a prolific musical genius

Sor was a formidable virtuoso of the classical guitar and one of the first composers of guitar music of note to emerge from the Catalonian region of Spain in the early 19th century. Despite being a luminary to his fellow Spanish guitar composers who proceeded him a generation later - Francisco Tárrega and Miguel Llobett (covered recently in GT330 and GT341) to name but a few - Sor was in fact a relentless composer of non-guitar music though sadly a great deal of this has been lost.

He is documented to have produced a vast body of nearly 150 works for various settings throughout his life which, aside from his ample guitar solos and duets he is most known for, includes symphonies, concertos, operas, chamber music, ballets, seguidillas, and piano music. To say Sor was prolific would be an understatement.

The etude featured this month is taken from Sor's second book of 12 studies for guitar but perhaps his greatest gift to the guitar world was his Méthode Complète pour la Guitare which was a comprehensive technical guide to playing classical guitar, much of which remains at the core of how the instrument is taught today.

NEXT MONTH *Declan brings us another great study: Ejercicio No.7, by* ***José Ferrer***

TECHNIQUE FOCUS
Guide the way

An effective method for creating consistency in the execution of chord shifts is to use a guide finger - when approaching a tricky chord change check for any finger that remains on the same string from one chord to the next; this is your guide finger. For example, say that the second finger remains in contact with the second string between two completely different chords seven frets apart. On paper this would be a challenging chord change to execute at speed, but keeping the second finger (guide finger) in contact with its string while shifting not only reduces the complexity in placing the next chord but the guide finger also stabilises the hand and stops it from drifting off course during shifting. Give it a try!

TRACK RECORD Former student of Segovia, Lawrence Johnson has released a catalogue of Sor's music. Etude No.20 in D Major appears on his album Solo Guitar Music Of Fernando Sor Volume 2. Jeffrey McFadden has also released three albums of Sor's music and he plays a fiery version (on the higher end of the moderato spectrum!) on his album Sor: Introduction And Variations Opp. 26-28 / Etudes Op. 29.

SIGNAL PHOTOS / ALAMY STOCK PHOTO

ETUDE NO.20, OP 29 **PLAYING NOTES**

This etude can put a lot of strain on the fourth finger of the fretting hand as most of the piece is spent holding the repeated high A pedal note with this digit. So be sure to have this note placed as lightly as possible throughout. Keep an eye out for the lines connecting notes together on the stave as this is hinting at where guide fingers can aid in establishing a clean chord shift. Everything in this piece that isn't a pedal note can be considered melody notes (apart from the bass notes) so to keep a sense of balance in your playing try listening to the melody notes more and ensuring they are not swamped by the pedal notes.

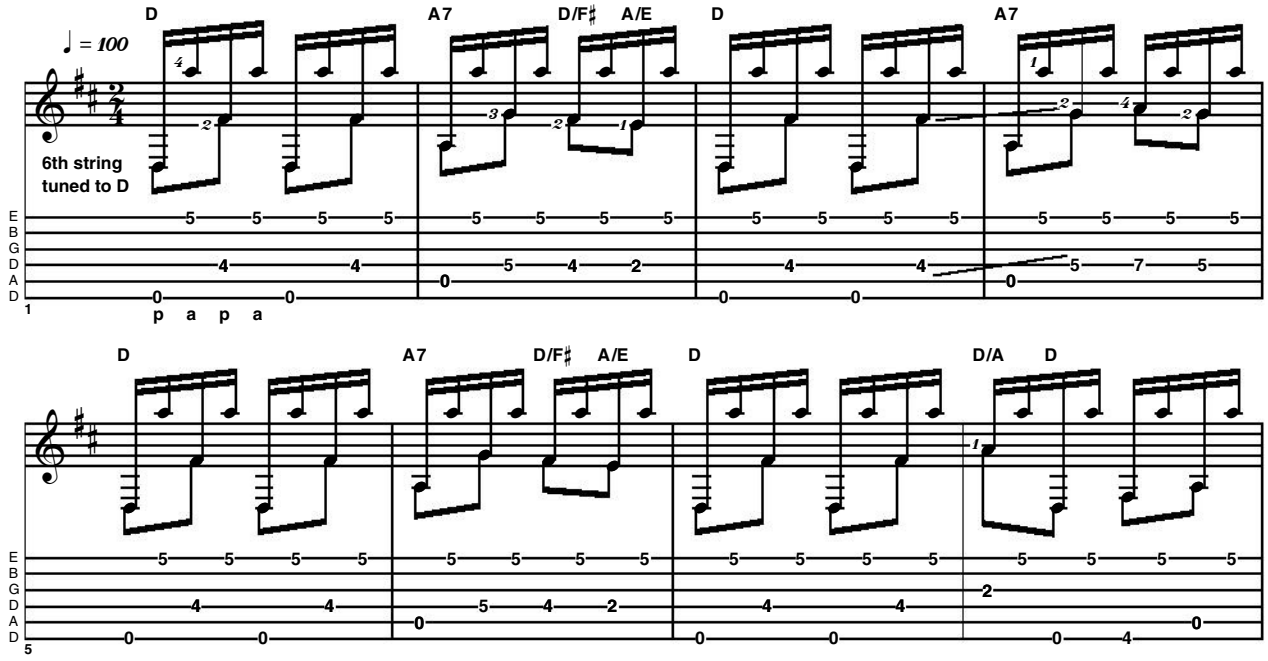
ETUDE NO.20, OP.29 **PLAYING NOTES**

At **[bar 25]** the etude modulates to the key of A Major and enters a more jovial sounding B section which explores chords further up the fretboard. Explore different tones in the plucking hand to create musical variety. A simple way of achieving this is by shifting the plucking hand between Ponticello (thin; bridge) and Tasto (warm; soundhole) plucking positions. Observe the quaver rest in the bass in **[bar 35]** not only for reasons of harmonic and textural definition but to prevent a rogue open fourth string from slipping underneath the adjacent D# Diminished chord. Cut this note before moving to the next chord.

ETUDE NO.20, OP 29 **CONTINUED...**

EXCERCISE EXAMPLE

This exercise explores a sustained pedal note which appears on the 5th fret of the first string, and the10th fret of the second. Pluck these notes with either the 'm' or 'a' finger, then for all lower melody notes that appear in between the pedal notes pluck with your thumb (p). For a smooth shift use the open A note at **[bar 4]** to mask the shift up to fifth position and keep the second finger in contact with the fourth string as a guide finger. Use the same open D at the start of **[bar 5]** to mask the shift back down. To create consistency practise the shift in **[bar 12]** back and forwards, keeping the second finger in contact with the fourth string.



EXERCISE EXAMPLE **CONTINUED...**

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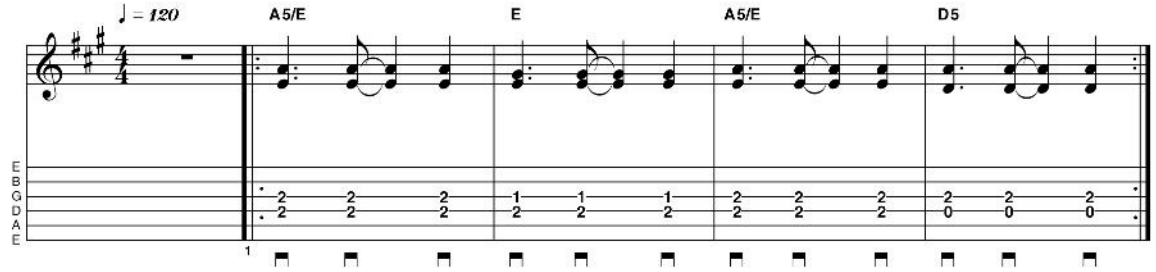
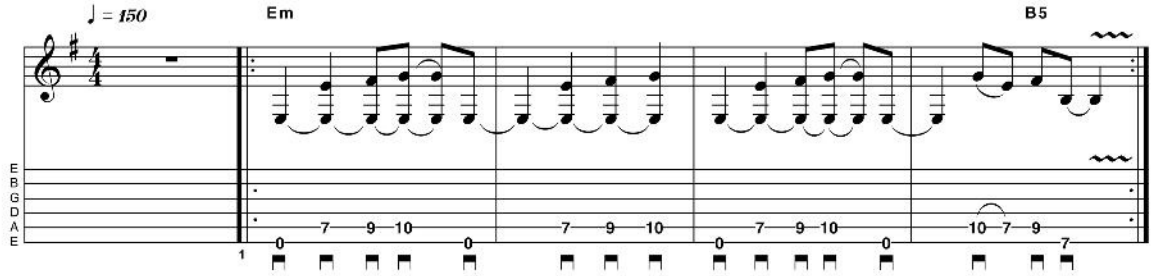
EXAMPLE 1 **RIC OCASEK (THE CARS)**

This sequence uses two-note diads, on the third and fourth string, to imply a chord progression in A Major. Each one is positioned closely to the neighbouring notes to create smooth voice leading within the phrase and making the part sound like a well-constructed phrase from a song, For a bright, lively, tone, use your bridge pickup, set the amp clean, and boost the treble. A compressor will balance the dynamics between your pick attack and the sustained notes.



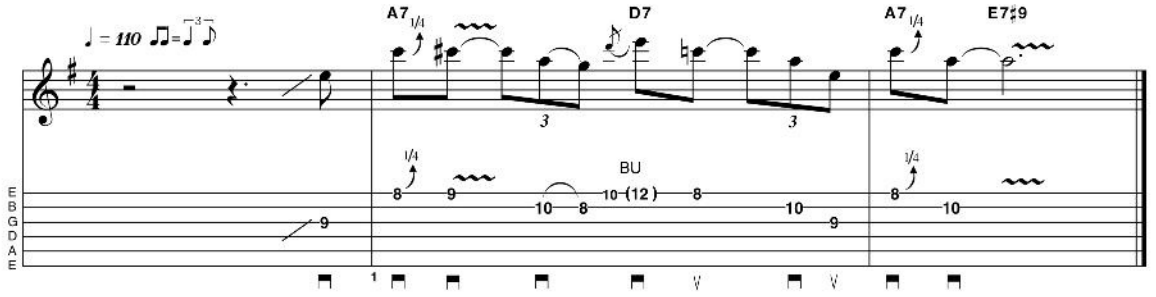
EXAMPLE 2 **RITCHIE BLACKMORE**

This riff uses the open sixth string to establish the root note (E), and features the first three notes of the E Minor scale. Downstrokes add authority to each note but look out for the pull-off in bar 4. This allows the phrase to momentarily switch direction and brings emphasis to the closing notes, when the down picking returns. Use your bridge pickup, select your amp's drive channel with the gain just past middle. Then, boost the treble for some extra bite and add reverb.



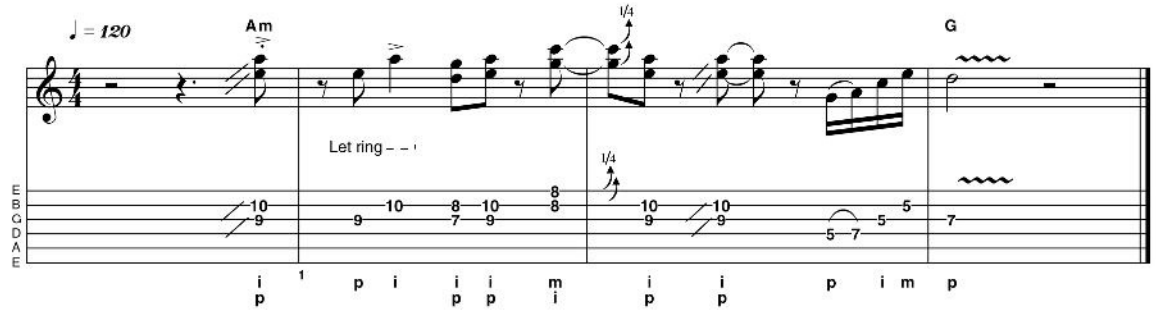
EXAMPLE 3 **CHRISTONE 'KINGFISH' INGRAM**

This A Minor Pentatonic idea uses partial and whole tone bends on the first string, to bring character and shape to the phrase. The Major 3rd (C#) is included, to lift the mood and integrate further blues nuances. The partial bends should be performed with your first finger. So, position your thumb over the top of the neck for additional support and control. To get a fat, bluesy tone, use your neck pickup, just enough gain to get the notes singing, and then add reverb.



EXAMPLE 4 **MARK KNOPFLER**

This sequence moves between double-stops and single notes from A Minor Pentatonic You'll mainly use your thumb (p), and first (i), fingers to strike the notes. Take note of the slides, bends, and hammer-ons. These, combined with the fingerpicking, bring the key Knopfler ingredients. For the sound, use your neck pickup, the clean channel of your amp with the gain increased until you get a slightly overdriven quality, and a quarter-note delay at 120bpm. If you have a compressor, put it at the front of your signal chain. This will help to retain the detail within the fingerpicked articulations.



Jamie Hunt of BIMM Bristol brings you a stylistically broad selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 5 **MIKAEL AKERFELDT (OPETH)**

This chord sequence uses a combination of ♭5th and perfect 5th intervals along the third and fourth string. When played against sustaining A notes on the open fifth string and B notes on the open second string, we get some really interesting extension and slash chords. The 7/8 time signature causes the progression to move at less predictable points within the phrase. It's easy to resort to 4/4, so, aim to 'hear' the four and three-note phrases that occur within each bar. For this particular tone, use your bridge pickup and set your amp to clean. Then, add chorus and some ambient reverb.

EXAMPLE 6 **LUIS KALIL (BRAZILIAN METAL GUITAR PRODIGY)**

The lick uses a combination of tapping and legato techniques to create flowing, intervallic sequences. The fretting hand moves between the notes at the 12th, 14th and 15th fret and the notes played down at the 5th and 7th fret, while the tapping hand remains at the 7th and 8th fret. This means the sequence begins with the fretting hand playing notes above the tapped hand (reverse tapping) and ends by crossing over to notes that are lower than the tapping hand (traditional tapping). Start slowly and focus on each note lasting for the same, 16th-note duration. This will keep the phrase flowing, as you build up the speed. To get the sound, use your bridge pickup, use the drive channel on your amp and add a decent amount of gain. Then, add a touch of reverb.

GARY MOORE

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This month **David Gerrish** explores the expressive, emotive style of one of blues-rock's greatest ever soloists, and a true Irish legend.

Gary Moore, playing the Les Paul sold to him by Peter Green

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Bends and vibrato
Tempo: Various	✔Phrasing
https://bit.ly/3kHqYzp	✔Blues feel

Blues and rock - arguably one of the greatest pairings in music history and one that few artists are able to embody as fully as Gary Moore. Born in 1952 in Northern Ireland, Moore picked up a guitar aged 10, taking inspiration from players associated with the British blues boom, most notably Peter Green and Eric Clapton, with John Mayall's Bluesbreakers.

This blues influence was integral to his style but he moved away from this in his early career, instead making music based heavily in the rock camp as both a solo artist as well as briefly with Thin Lizzy. Through the 80s, fans saw Gary move further in to hard rock and even heavy metal territory, but his love of the blues underpinned everything and he was known to warm up before shows by playing blues licks in his dressing room. This led Gary to the decision to move away from his hard rock persona and commit to playing the blues.

This style, sculpted by years of playing hard rock and metal, had an edge that is not so common in more traditional artists. There was an aggressive quality to his playing, with a seemingly unlimited amount of power and passion under his fingers. Fiery bursts of lighting fast lines would shoot from his speaker cabinet, punctuated with slurs, trills and his trademark vibrato, all delivered with an intimidating but thrilling listen.

Gary was no one-trick pony though. While his rock past had left him with incredible technique and blistering speed, he was also capable of, and indeed celebrated for, a sensitivity to taste, melody and expression, and our studies this month aim to focus in on this melodic, subtle side of the guitarist. The singing solos on his softer tracks were full of passion and emotion, weaving long sustained notes and melodic motifs, telling a story to his audience. Each solo was a masterclasses in leaving space, his phrases punctuated with moments of silence that allowed the listener to digest Gary's last lick, creating a wonderful tension that was released with the next melody.

It is worth noting the restraint required to play in such a disciplined way, especially considering the capabilities of such an accomplished guitarist. A lesser musician may be tempted to overuse such ability but Gary had an impeccable taste for note choice, executing solos that always seemed to land the right notes in the right places. This concept was drilled in to Gary by way of advice from none other than Albert King, who recommended that the guitar play every other lick, stressing the importance of not overplaying. This sense of melody and space, combined with the subtlety of dynamics and vibrato, and the controlled power behind the scenes makes for an incredibly soulful musician whose playing style, despite having the facade of hard rock, had its heart rooted firmly in the blues.

NEXT MONTH *David explores Muddy Waters and Howlin' Wolf's guitarist,* ***Hubert Sumlin***

Get the Tone

Gary is a well-known user of one of the most classic combinations in the history of the electric guitar - the pairing of a Gibson Les Paul and a Marshall amp. His tone was thick and saturated with a large helping of mids. Dial in a decent amount of gain to add sustain to string bends and plenty of reverb will help to get close to Gary's signature tone.

TRACK RECORD It's 90s era Gary that we're focusing on here for his bluesiest offerings. 1990's Still Got The Blues is Gary's best selling album and demonstrates some of the finest blues-rock guitar ever recorded. Stand-out tracks like Midnight Blues and of course the title track Still Got The Blues are near perfect examples of Gary's sense of melody and taste, as well as his clear passion for the blues.

BRIAN RASIC/GETTY

EXAMPLE 1 **MOODY BALLAD WITH SUSTAINED NOTES**

This study demonstrates Gary's use of sustained string bends with his signature vibrato. Intonation should be a focus here as these held notes, especially those with no vibrato, can be tricky to get dead in tune. We also have a couple of fast Pentatonic runs which Gary would add to his melodic playing for bursts of intensity and excitement. Aim to execute these as cleanly as possible, practising slowly at first and working up to the full tempo.

VIDEO & AUDIO https://bit.ly/3kHqYzp

PLAYING **MINOR BLUES**

This track demonstrates Gary's melodic phrasing in a more traditional, Minor blues context. The use of space is particularly important here as it creates a sense of anticipation and we can see how leaving a gap between phrases can add tension and release within a solo. This can be a difficult thing to achieve when improvising so work on applying this concept to your own playing; think of how a horn player takes breaths between phrases and you won't go far wrong.

PJD
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"Sounded exceptional... It's got it's own thing going on."

TED NUGENT

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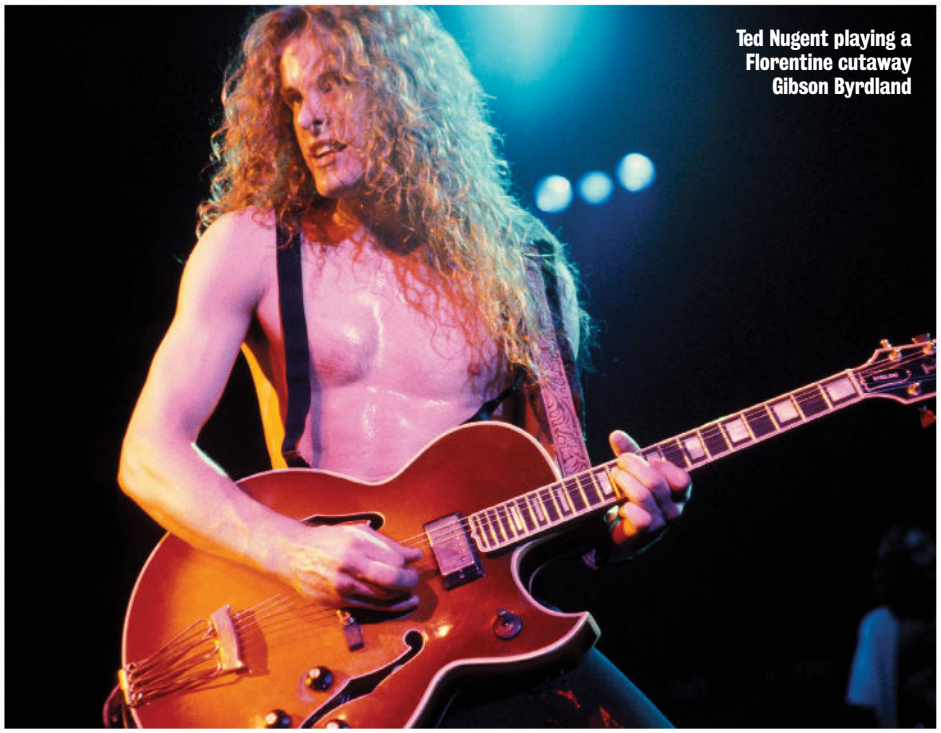
This month **Martin Cooper** checks out the style of a Chicago-raised hard rock guitarist who defies convention by playing a Gibson archtop guitar!



Ted Nugent playing a Florentine cutaway Gibson Byrdland

ABILITY RATING

★★★★☆ Moderate

Info	Will improve your
Key: A Minor	✔Picking techniques
Tempo: 126bpm	✔Timing and groove
https://bit.ly/3kHqYzp	✔Theory knowledge

Ted Nugent was born in Michigan, USA in 1948 and is still playing today after enjoying a career that has spanned more then 50 years. Nugent formed The Amboy Dukes in 1965 and released several albums under that moniker before dropping the name and using his own to front the band on both tours and recordings. Along with guitarist and vocalist Derek St Holmes, bass player Rob Grange and drummer Clifford Davies, Nugent signed to Epic Records and proceeded to write and record some of the most classic hard rock riffs of the coming decade.

A good amount of commercial success followed subsequent tours and record releases, and Nugent himself became known as one of the 'guitar heroes' of the 1970s. However, there was internal arguing among the band over royalties and how they were split, which caused tensions.

As the 1970s moved into the 80s, Nugent continued to record and tour but with a decline in success, until he joined the rock supergroup Damn Yankees in 1989 alongside bass player Jack Blades of Night Ranger, guitarist Tommy Shaw of Styx and drummer Michael Cartellone. Their eponymous debut album went double platinum in the US and saw a resurgence in Nugent's career. Other notable names that Nugent has performed alongside include Meatloaf, ex-Whitesnake bass player Marco Mendoza and Mick Brown from Dokken.

One of Nugent's biggest influences is ZZ Top guitarist Billy Gibbons, and this influence can be heard in many of Ted's rhythm guitar parts. He also grew up listening to Mike Bloomfield, Jimi Hendrix and Chuck Berry, and like most rock guitar players was heavily influenced by Eddie Van Halen in the late 1970s and early 80s.

The track this month is in the key of A Minor (A-B-C-D-E-F-G) but like a lot of classic rock songs, it blends an A Major chord into the mix (A-C#-E) and also utilises the A Dorian mode (A-B-C-D-E-F#-G) which is why in the solo section we find a D Major chord (D-F#-A).

"Rock supergroup Damn Yankees' debut album sold over 2 million units in the US alone"

A typical A powerchord and double-stop type riff part forms the bulk of the rhythm track. The solo' phrasing begins by utilising A Minor blues scale (A-C-D-E♭-E-G) and then moves into the aforementioned A Dorian mode to target the 6th and 9th. The final section of the solo features Van Halen style tapped arpeggios that outline the chord changes, which a lot of those 80s rock solos tended to do. Have fun with this!

NEXT MONTH *Martin checks out Scott Gorham and Brian Robertson of* ***Thin Lizzy***

Get the Tone

Ted Nugent has famously used a Gibson Byrdland guitar as well as a Les Paul and PRS guitars. Aim for humbuckers if possible or roll some treble off from single-coil pickups. It's classic Fender and Marshall style amps for the most part, but Nugent has also used high-gain amps such as the Peavey 6505 at times during his career. Add a splash of reverb.

TRACK RECORD Cat Scratch Fever from 1977 features the title track as well as the excellent Homebound, while the live album Double Live Gonzo! from 1978 has sold over three million units; it includes the rock classic Stranglehold and shows Nugent in the live situation where he excels. The eponymous Damn Yankees album from 1989 features the hit single High Enough and is another must-listen record.

MIKE PRIOR/REDFERNS VIA GETTY

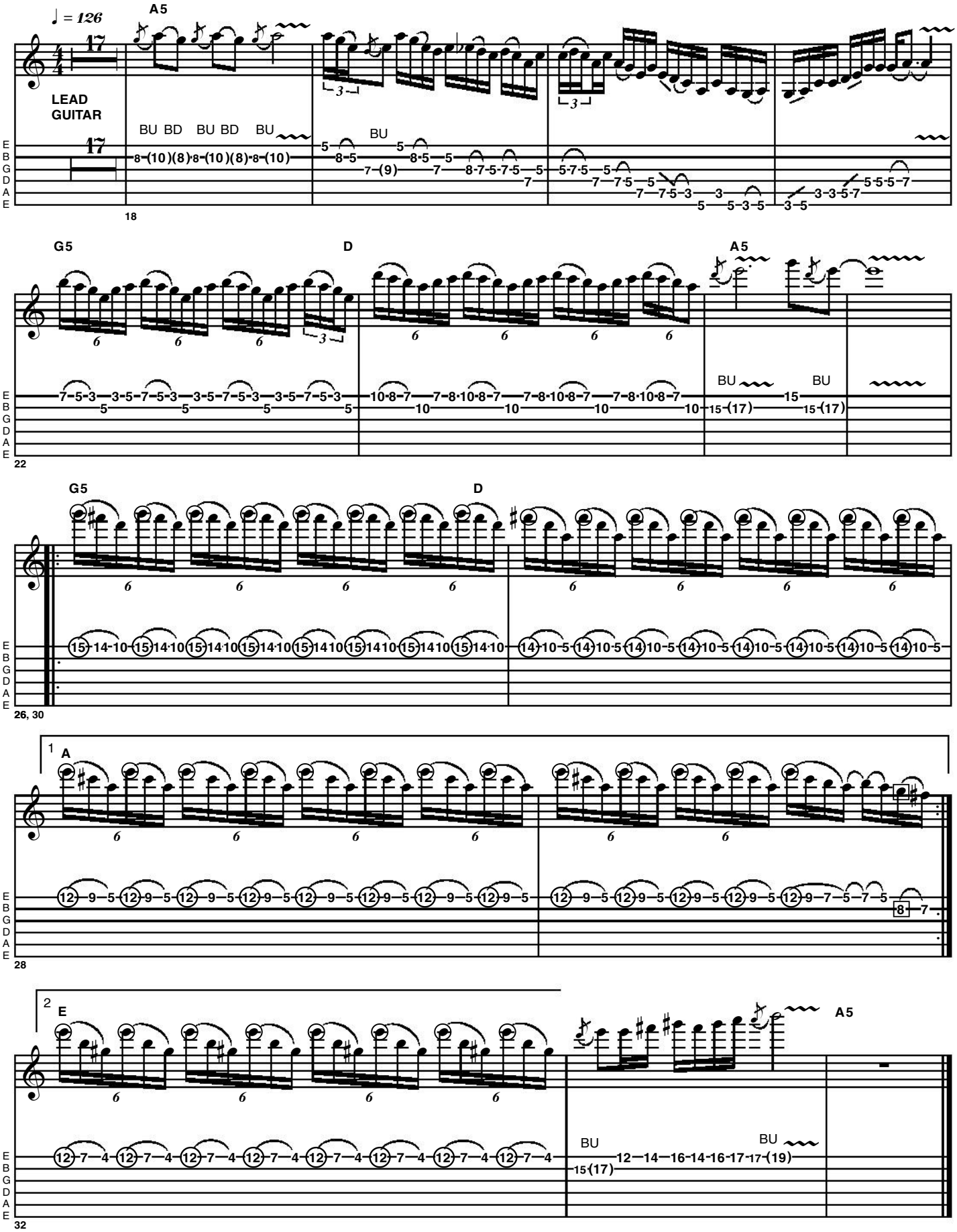
PLAYING **RHYTHM**

Play with a tough and aggressive feel throughout. The eighth-note rhythm guitar parts will work best with all downstrokes and some palm muting, for a beefy chugging feel. Make sure the powerchord and double-stop-based riffy rhythm is in time and, as always, resist the temptation to rush ahead.

VIDEO & AUDIO https://bit.ly/3kHqYzp

ROCK **SOLO**

Thissolo isn't hugely complex but it does feature fast picking, legato and tapping moments. Isolate any busy and/or tricky areas such as the descending A Minor Pentatonic run in bars 19-21and practice slowly so both hands are accurate and synchronised. Once you can repeatedly play well, start increasing the tempo.



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MARCH GT345

12 STRAT BLUES PLAYERS

The Strat is a mainstay of modern blues. We check out 12 who make California's finest wail! Also: Carl Verheyen soloing video; play Hendrix-style fiery Pentatonics, learn the tricky El Colibri, plus Rory, Steve Morse, George Lynch & more!

FEBRUARY GT344

JIMMY PAGE

Play like Jimmy Page! Plus: 9 stunning video examples from Eric Gales. John Wheatcroft gypsy jazz video. Caro Mio Ben classical; James Brown funk, Brad Paisley acoustic picking, Dan Patlansky blues-rock, AC/DC rock, and more!

JANUARY GT343

HANK MARVIN

Three full pieces to demonstrate Hank Marvin's iconic style plus interview. Exclusive Joel Hoekstra & Emiliano Sampaio videos, Greensleeves for classical guitar; George Benson, Paul Gilbert, Robert Cray, Keith Urban & Pearl Jam.

DECEMBER GT342

FOLK ROCK

Learn the licks of UK guitarists that forged a whole new style from the late 60s on: Richard Thompson, Nick Drake, Martin Barre, John Martyn, Jimmy Page & more! Plus: Dave Grissom, Slash, Smith/Kotzen, TJ Helmerich & more!

NOVEMBER GT341

MARK KNOPFLER

Learn five rhythm and lead styles that make him unique. Steve Morse and Brett Garsed video masterclasses; exclusive tutorial lessons from two masters. Plus: Michael Schenker, Earl Hooker, Scott Henderson, Glen Campbell.

NOVEMBER GT340

BRITISH BLUES EXPLOSION!

Learn how five British guitarists took influence from the blues greats they so admired, and sold it back to America where it sparked a music revolution. PLus: Tim Lerch video; Eric Johnson, Guthrie Govan, Chili Peppers & more!

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JOE STUMP

Brought to you by... rockschool®

This month **Charlie Griffiths** shows you five licks from a speed metal messiah who has been a Berklee College professor for three decades!

Joe Stump: top shredmaster and Berklee College music professor

ABILITY RATING

★★★★★ **Advanced**

Info	Will improve your
Key: Various	✔ Alternate picking
Tempo: Various	✔ Sweep picking
https://bit.ly/3kHqYzp	✔ Economy picking

Joe Stump hails from Queens, New York and spent the 80s shredding with his band Trash Broadway. In 1993 he became a Berklee instructor specialising in metal guitar. He has also released a host of solo records, as well as albums under the Joe Stump's Reign Of Terror moniker, plus recording with ex Malmsteen singer Michael Vescera. And as if that wasn't enough, Joe is currently the guitarist for Alcatrazz, picking up the gauntlet originally laid down by Yngwie himself, and later Steve Vai.

Joe's playing is heavily neo-classically influenced, a style which he traces back to a love of Ritchie Blackmore, JS Bach and Prokofiev, and he was at the forefront of the neo-classical shred guitar movement throughout the 80s. With the folowing five examples we will explore some of the techniques and approaches that Joe has employed over the decades.

Our first example is an open third-string pedal tone lick based in C Harmonic Minor (C-D-E♭-F-G-A♭-B). Learning scales laterally along the strings is just as important as learning scale positions. Ultimately these shapes are a means to an end and you should aim to be always aware of the intervals you are playing in relation to the key.

As well as the more typical Harmonic Minor sounds, Joe explores more exotic scales too. Example 2 is based in Hungarian Minor (1-2-♭3-#4-5-♭6-7); similar to Harmonic Minor, but with a #4. This scale works over a Minor-Major 7th and the #4 adds a mystical Lydian element, an endlessly fascinating sound to explore.

Joe uses a combination of economy, alternate, and sweep picking, all of which we explore in Examples 2-4. The choice of picking technique depends on the number of notes per string being played. For one-note-per-string things, such as arpeggios, sweep picking is the best choice. This involves using a smooth motion to connect the pick with the notes across various strings. Economy picking is an extension of sweep picking, more useful for three-notes-per-string scales. Ascending a scale would have a repeating pattern of: down-up-down, down-up-down and so on, using a sweep to connect each string change. The concept is to move the pick the shortest distance possible. For two-notes-per-string however, alternate picking is de rigueur and Joe uses this for combining 'double picked' notes with interval jumps and string skips. Each note can be played with a 'down-up' regardless of which two strings you are jumping between.

Example 5 is based in E Double Harmonic or Byzantine scale, the 5th mode of the Hungarian Minor used in Ex 2. With the intervals 1-♭2-3-4-5-♭6-7 it's similar to Phrygian Dominant, but with a Major 7th.

Exploring these exotic but challenging sounds is a fantastic way of injecting new inspiration into your playing.

NEXT MONTH *Charlie brings you five great licks in the style of Polyphia's* ***Tim Henson***

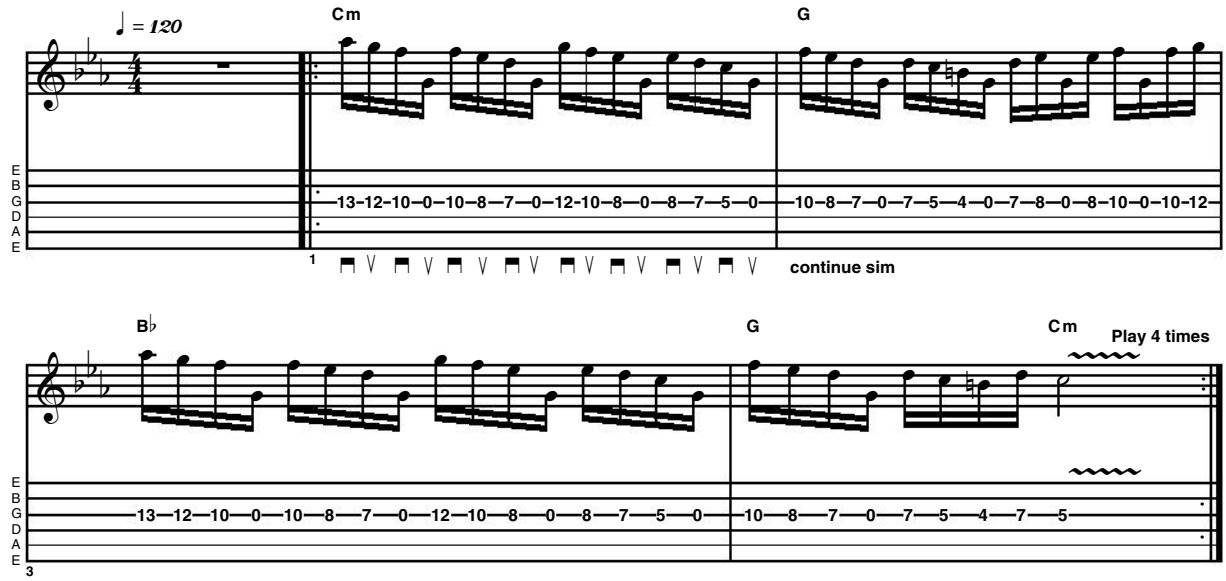
Get the Tone

Like Malmsteen and Blackmore, Joe uses a scalloped-neck S-style guitar (ESP) into Marshall amps. His sound is heavily distorted with lots of brightness to the tone. He's constantly switching pickups, too, so which guitar you choose is not overly important. But you'll need lots of British style drive (try a Boss DS-2 style distortion), and a dash of reverb.

TRACK RECORD Joe Stump has released a plethora of solo records including Guitar Dominance, Night Of The Living Shred, and Supersonic Shred, as well as releases under the 'Joe Stump's Reign Of Terror' moniker. He's also spent time recording with ex-Yngwie Malmsteen vocalist Michael Vescera's project. As a nice book-end to that, he is currently the guitarist for Alcatrazz, Malmsteen's early band, so do check them out.

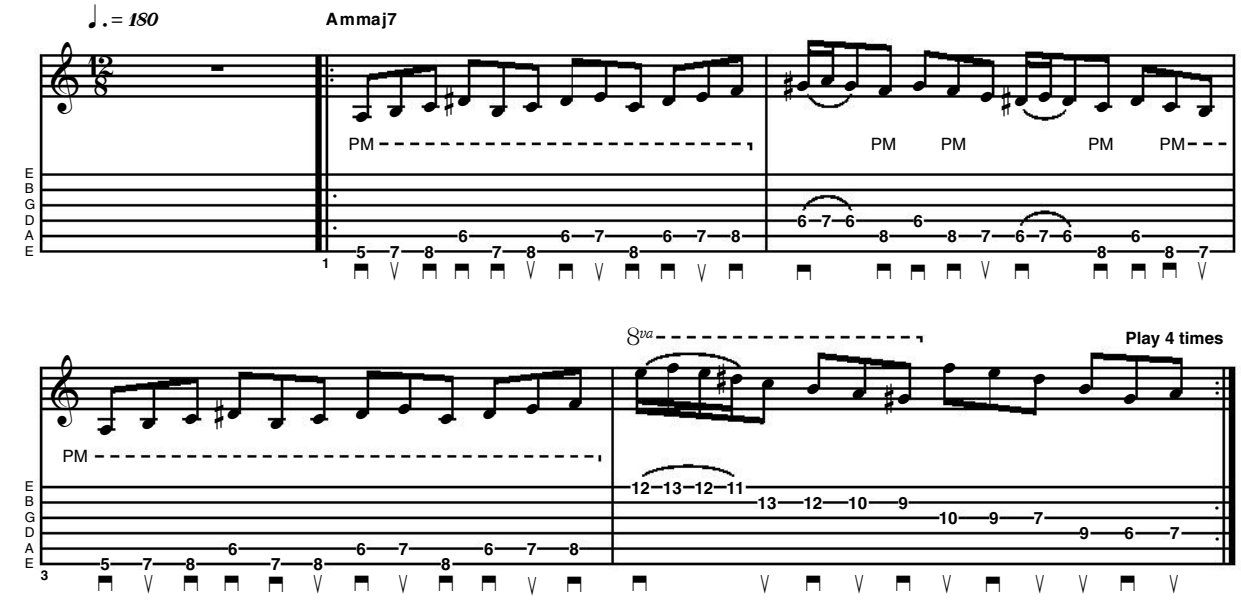
EXAMPLE 1

Alternate pick this C Harmonic Minor lick using small, controlled down and up-strokes, moving the pick with your thumb joint as well as some loose wrist movement. Avoid digging in too much and make sure you hit the string with the tip of the pick.



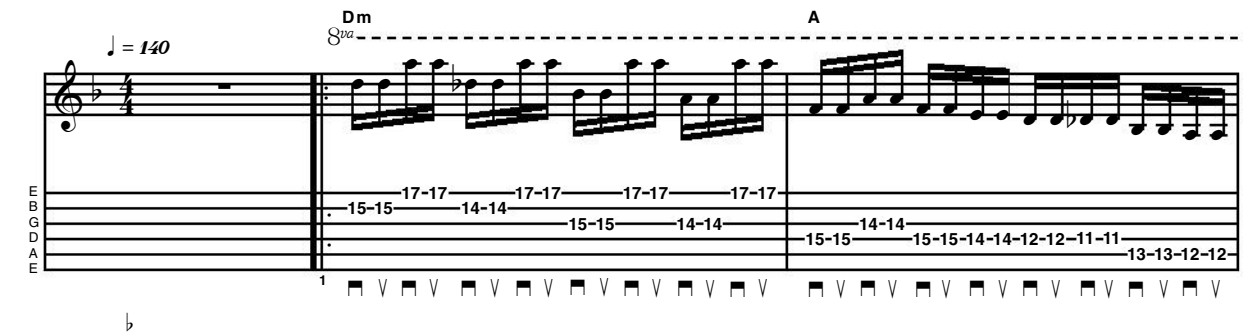
EXAMPLE 2

This riff is based in A Hungarian Minor (A-B-C-D#-E-F-G#) scale, starting with palm-muted notes on the bass strings, to separate the notes and add a big punch. Again, use small pick motions and an economy picking style for a smooth overall sound - see if the picking directions shown under the tab work for you.

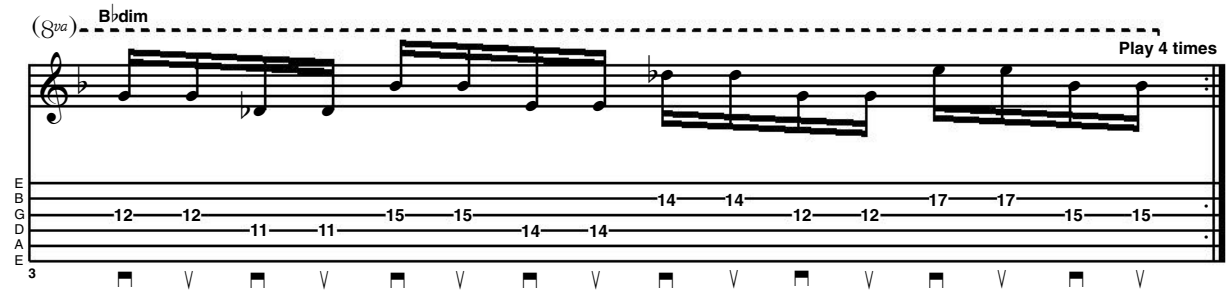


EXAMPLE 3

Use alternate picking throughout this lick for tight, metronomic timing. Keep your picking hand at an angle so the upstrokes simultaneously move the pick away from the strings as this will make the downstroke string changes a lot cleaner.

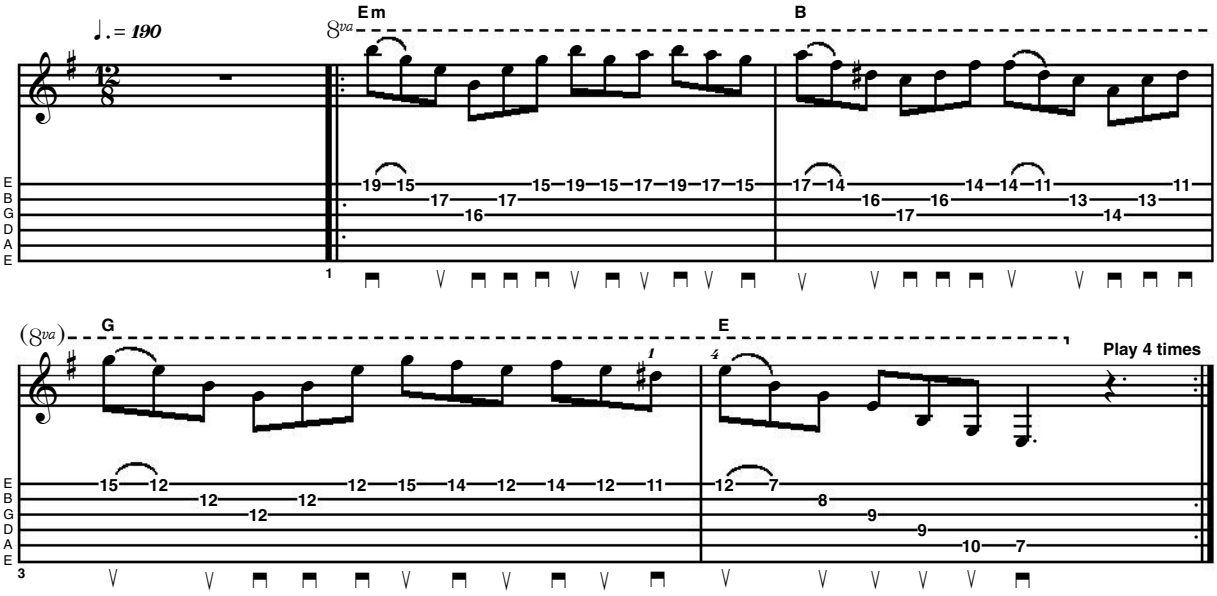


EXAMPLE 3 ...CONT



EXAMPLE 4

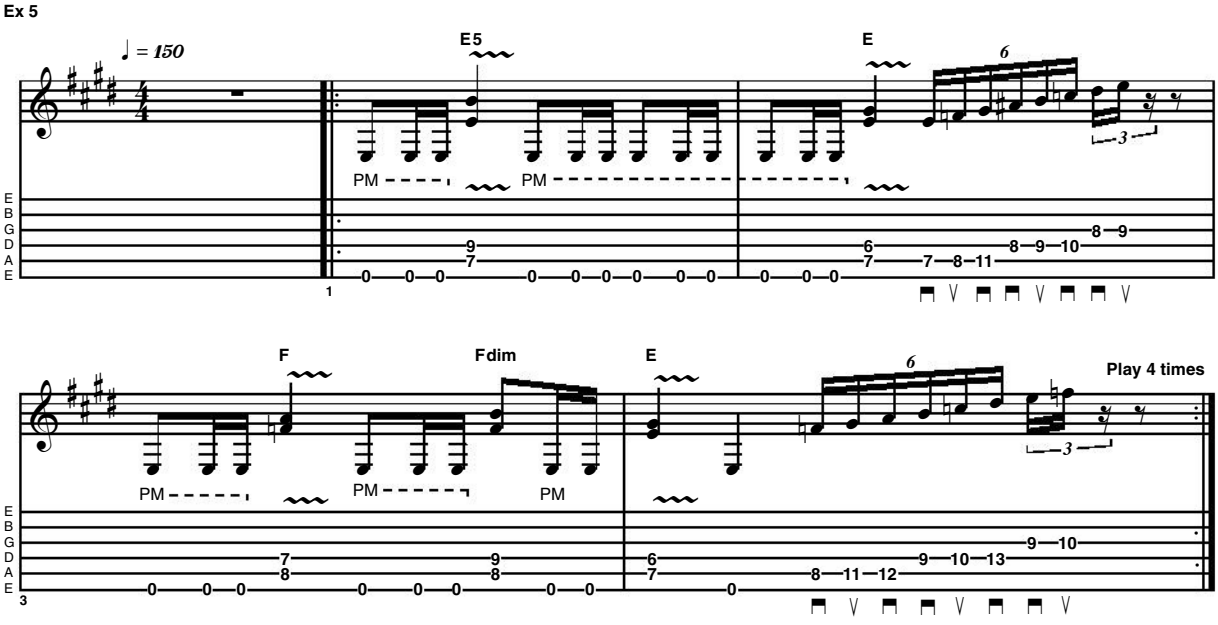
This lick uses sweep-picked arpeggios combined with alternate-picked scale patterns on the first string. Keep the lick clean by fretting only one note at a time and using very light palm-muting to aid note separation and general clarity (despite the heavy distortion sound).



EXAMPLE 5

This heavy metal riff is largely drawn from the E Byzantine scale (E-F-G#-A-B-C-D#), combining double-stops and bursts of speed picking. For economy picking start with a downstroke on each new string and allow the pick to fall through the scale in a single sweeping motion.

Ex 5



FUNK RHYTHM GUITAR PART 3

Brought to you by...

FUNDAMENTALCHANGES

This issue **Steve Allsworth** looks at the fantastic guitarists who powered Chic, Sister Sledge, Earth, Wind & Fire, Kool & The Gang and plenty more.

ABILITY RATING

✪✪✪✪✪ Intermediate

Info	Will improve your
Key: Various	✔Strumming-hand dexterity
Tempo: Various	✔Use of small chord shapes
https://bit.ly/3kHqYzp	✔Fretboard knowledge

This month I'll be delving into the much maligned (and perhaps misunderstood) genre of disco funk and three of its most iconic players. The style developed during the thriving nightclub scene of the US in the late 70s, and is perhaps best represented by the infamous Studio 54 in Manhattan. Unlike earlier funk, this music was much more heavily produced, and costly too, with the addition of lush string sections and more complex arrangements.

Nile Rodgers using the neck pickup on his legendary 'Hitmaker' Fender Stratocaster

"Nile Rodgers' career as artist and producer has seen him sell cumulatively over 100 million albums"

One of the most influential funk guitar players known for this style is Nile Rodgers. Best known for his work with Chic and Sister Sledge, Nile's incredible career as an artist, producer and writer has seen him sell cumulatively over 100 million albums. The incredible roster of artists in his production back catalogue include Madonna, Diana Ross, David Bowie, Jeff Beck, Duran Duran and Daft Punk. His instantly recognisable style draws upon jazz and R&B, with multi-layered lines that are put together with impeccable feel and timing.

Claydes Charles Smith is not a household name, but his work with the multiple platinum-selling Kool & The Gang was a continuation of the James Brown school of part writing, mixed with a jazz sensibility that drew on influences such as Wes Montgomery and George Benson. His style uses octaves, syncopated single-note lines and choppy partial chords, all of which created the rhythmic backbone of a string of iconic songs spanning early funk, classic 70s disco, and 80s pop.

Al MacKay was part of hit-making legends Earth, Wind & Fire, a band whose music has spanned many different genres including R&B, pop, soul, funk, Latin and, of course, disco. MacKay helped pen such classics such as September and Sing A Song as well as helping to write Best Of My Love for the Emotions alongside Maurice White. His signature style is all about shiny, jangly funk chords and overdubbed single-note lines. These are brought together with a slightly more complex harmonic sensibility and a penchant for effects such as phaser, chorus and digital delay.

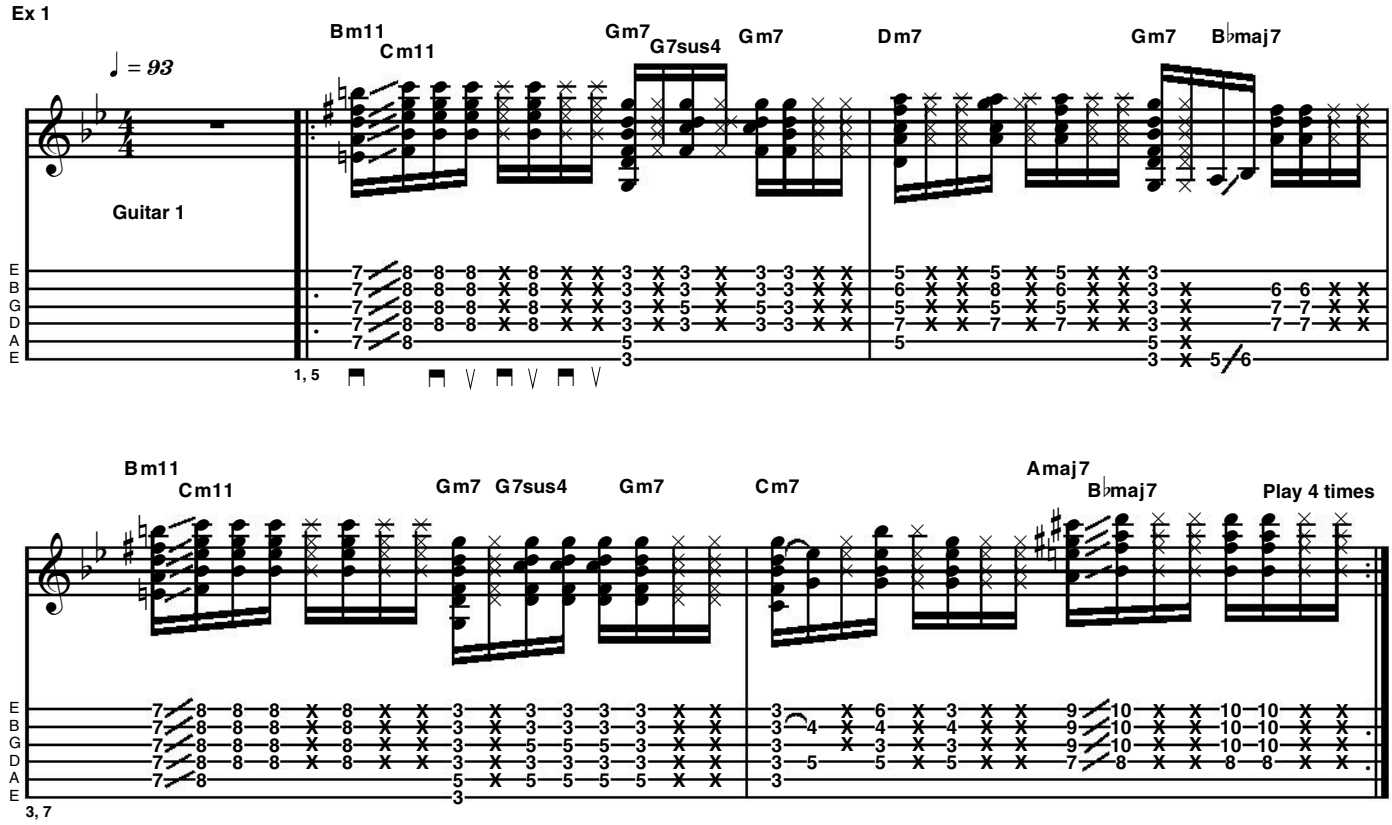
NEXT MONTH *Next time, in the final part of this series, Steve will be taking a whistle-stop tour all the way from Michael Jackson's amazing rhythm guitarists to modern day funk exponents such as* ***Cory Wong***

TRACK RECORD Our suggested listening covers some of the finest funk and R&B ever recorded. Anything by Chic and Sister Sledge will show the scale of Nile Rodgers' triumphs, as does his work on Bowie's Let's Dance album. All the phenomenal hits by Earth, Wind & Fire feature the work of the great Al McKay, while Kool & The Gang's superb catalogue will give you a taste of Claydes Charles Smith's playing.

MIKE LEWIS PHOTOGRAPHY/REDFERNS/GETTY

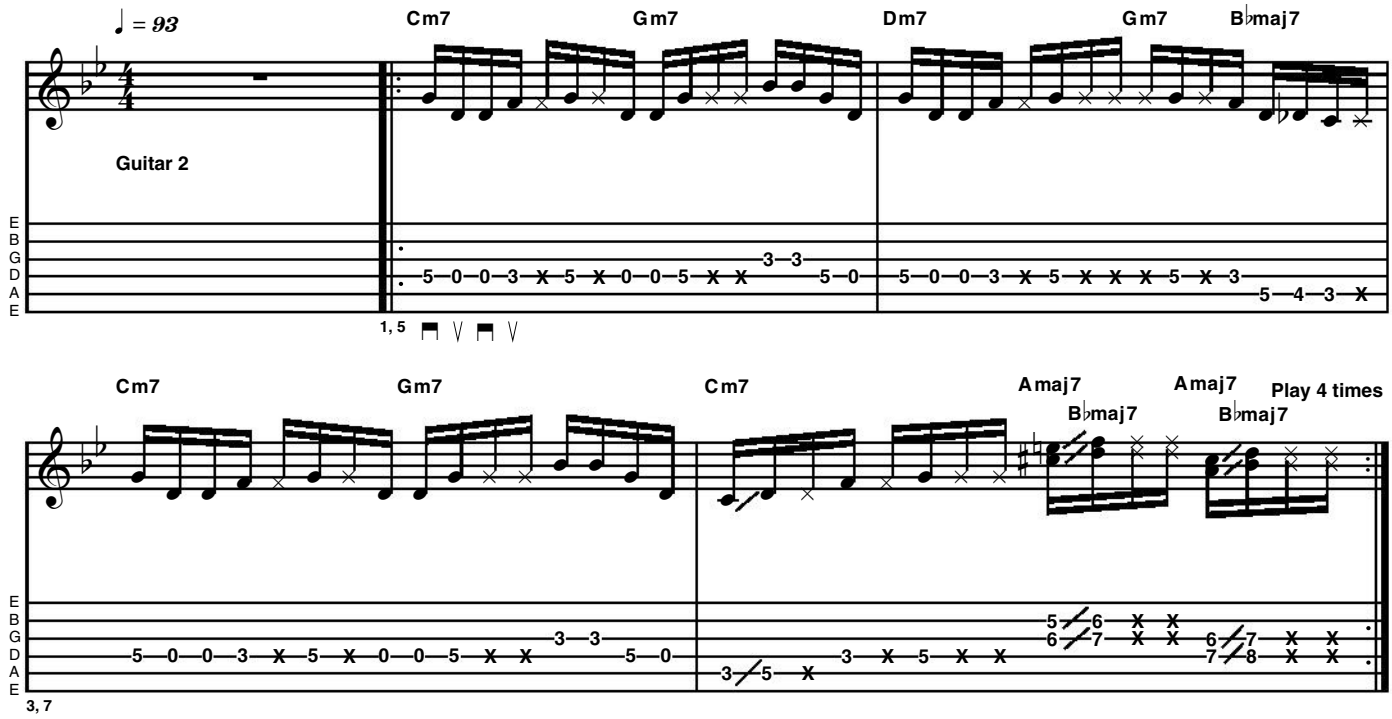
EXAMPLE 1 CHIC-STYLE DISCO GROOVE

The first Example is a Nile Rodgers-style disco groove. Basic Minor 7 chords are given a simple tweak by the addition of sus4 ad libs. Nile often targets string 'zones' (ie, bottom, middle or top), so you'll rarely hear him play a succession of full six-string chords. This partial chord approach demands a more conscious and precise picking-hand movement, but will add more variation to your basic chord rhythms and also keep you out of the way of other instruments.



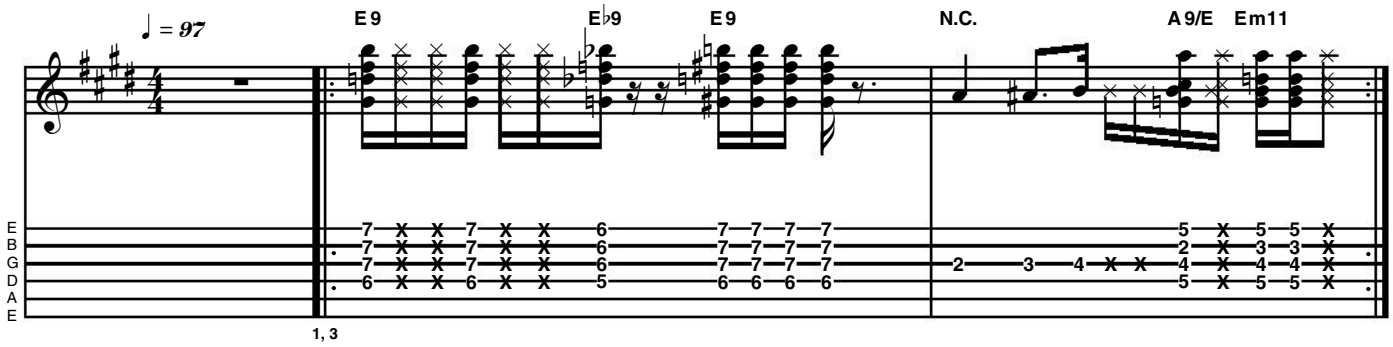
EXAMPLE 2 PALM-MUTED 16TH-NOTE STRUMMING

This idea is a throwback to the single-note lines of Jimmy Nolen (James Brown) with some Rodgers-style twists. This technique uses palm-muting, together with relentless 1/16th-note movement in the picking hand. It also uses a number of ghost notes on the open fourth string that are improvised in between the full mutes. Aim to think of these as quiet, unaccented notes – we don't really want to hear the open D note with an obvious picked sound.



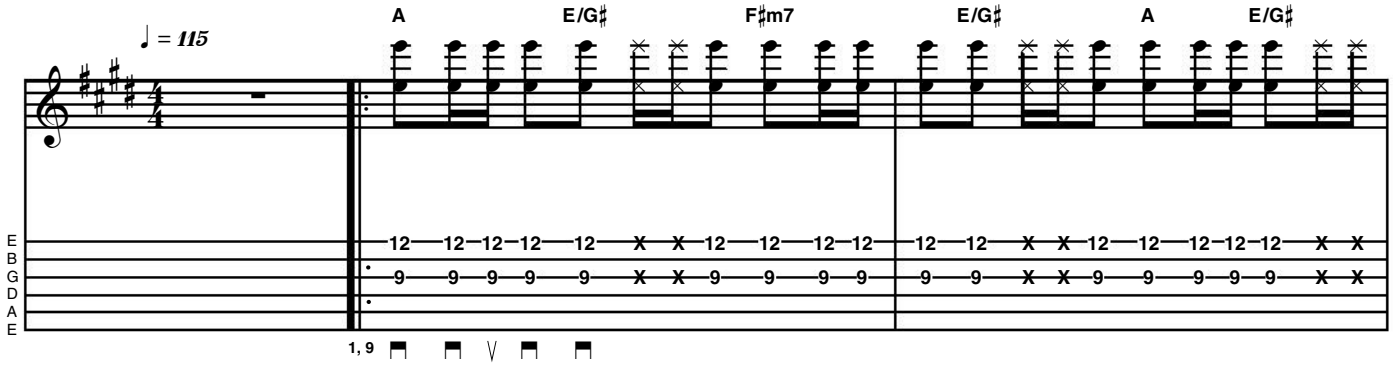
EXAMPLE 3 **KOOL & THE GANG-STYLE IDEA**

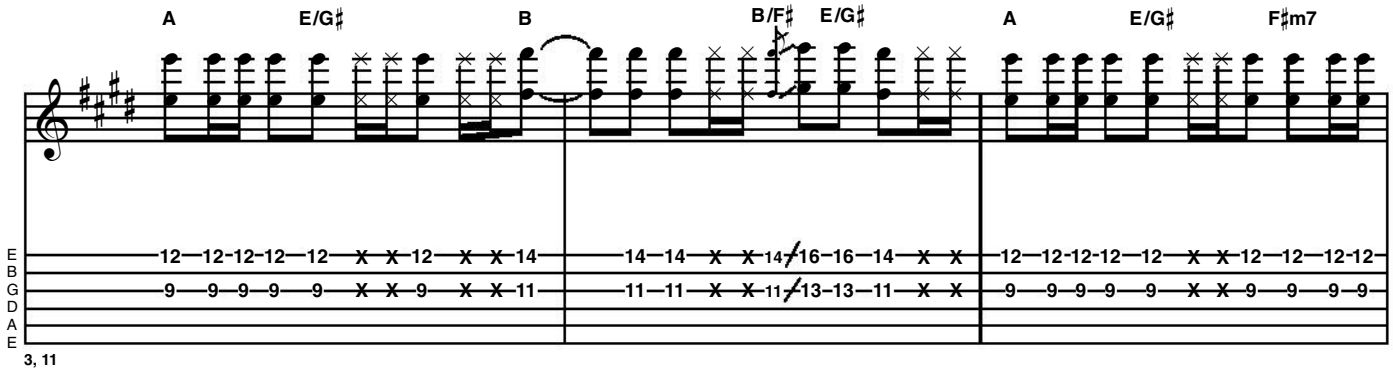
The 'e & a 4' rhythm on beat 3 of this riff is a classic Claydes Charles Smith device that's good practice for your general rhythm skills. Try ghosting the initial downstroke in mid-air on the rest before the up strummed chord to help catch this in time. The end of bar 2 sees another of his favourite moves, from A9 to A9sus4/Em11 (note that the chords A9/E and Em11 are related to an E Dorian harmony, with the bass guitar holding down a low E).

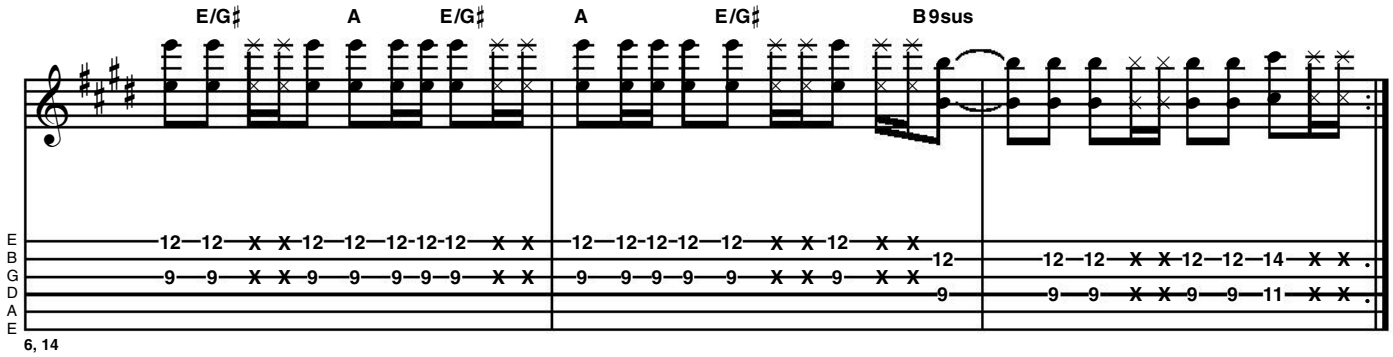


EXAMPLE 4 **OCTAVES WITH NON-LINEAR PHRASING**

High octaves are a classic disco-era device, and the simplicity of the shape allows for some interesting rhythms. There's a cool phrase of three that gets recycled a few times here (check out the rhythm of the first three beats) in this Claydes Charles Smith-style line. Odd, non-linear phrasing like this can really transform a simple idea, because the ear is so used to hearing groupings of 2, 4 and 8. Simple and yet complicated sounding; often a disco funk traemark!

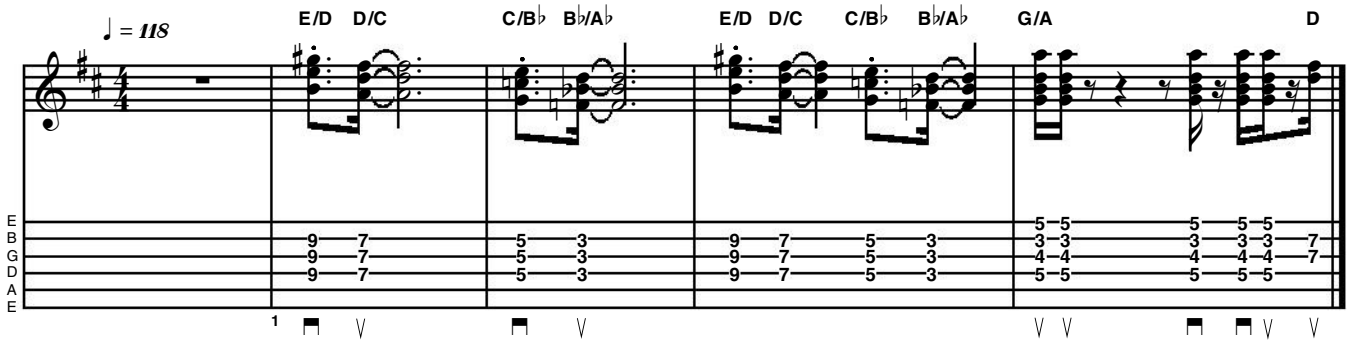






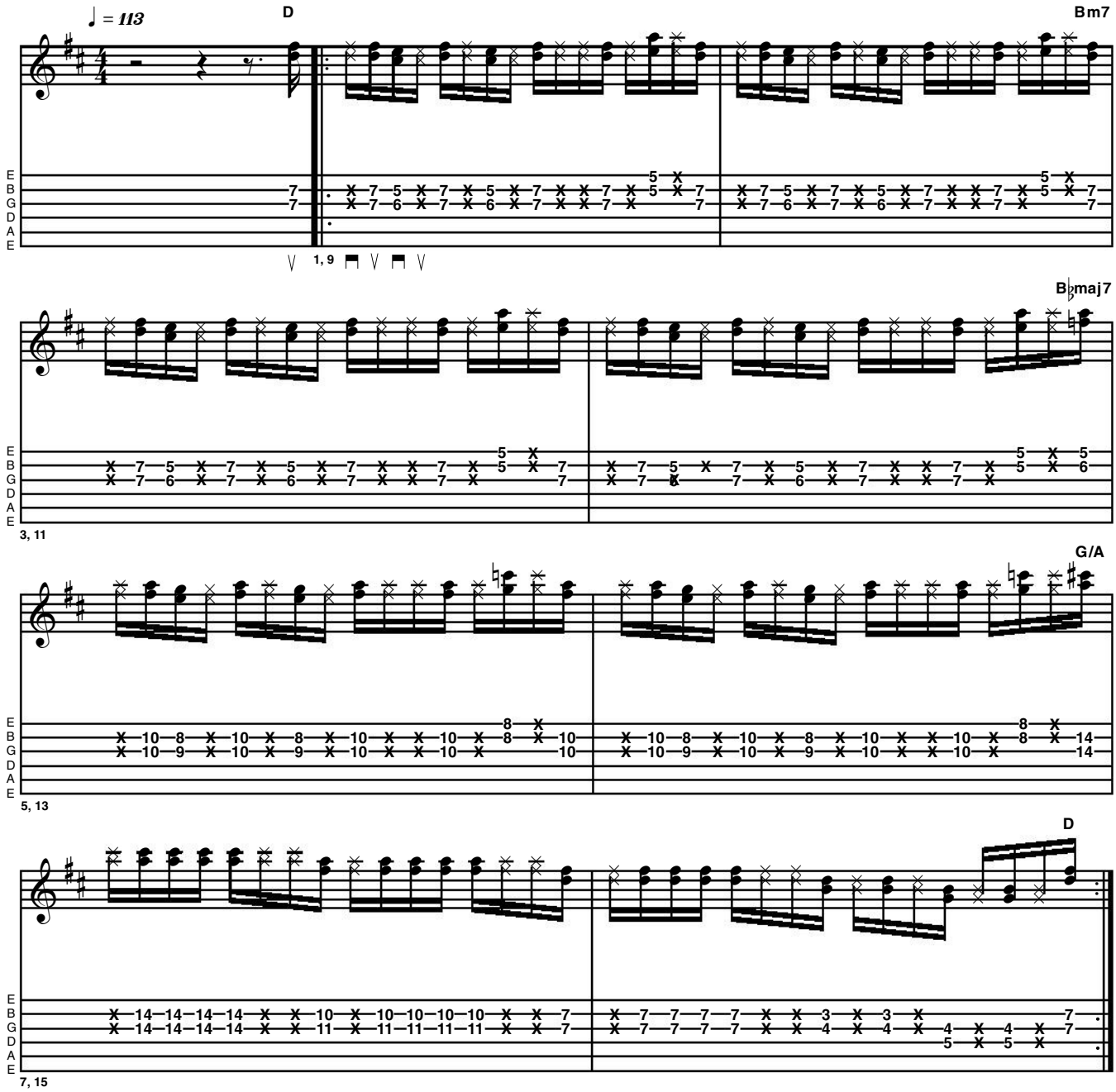
EXAMPLE 5 JAZZY AL MCKAY-STYLE LINE

The next two examples are typical intro and verse ideas for a tune in the style of Earth, Wind & Fire. The first highlights their jazz-fusion influence, with slash chords and Whole-Tone movement. Although MacKay usually only plays the upper triad from these chords, it's worth exploring the 'outside' sound of the full shape. The E/D chord can be thought of as an alternative E7 chord, with the chord in third inversion (the ♭7 of E7 being the root note).



EXAMPLE 6 LINES IN 3RDS

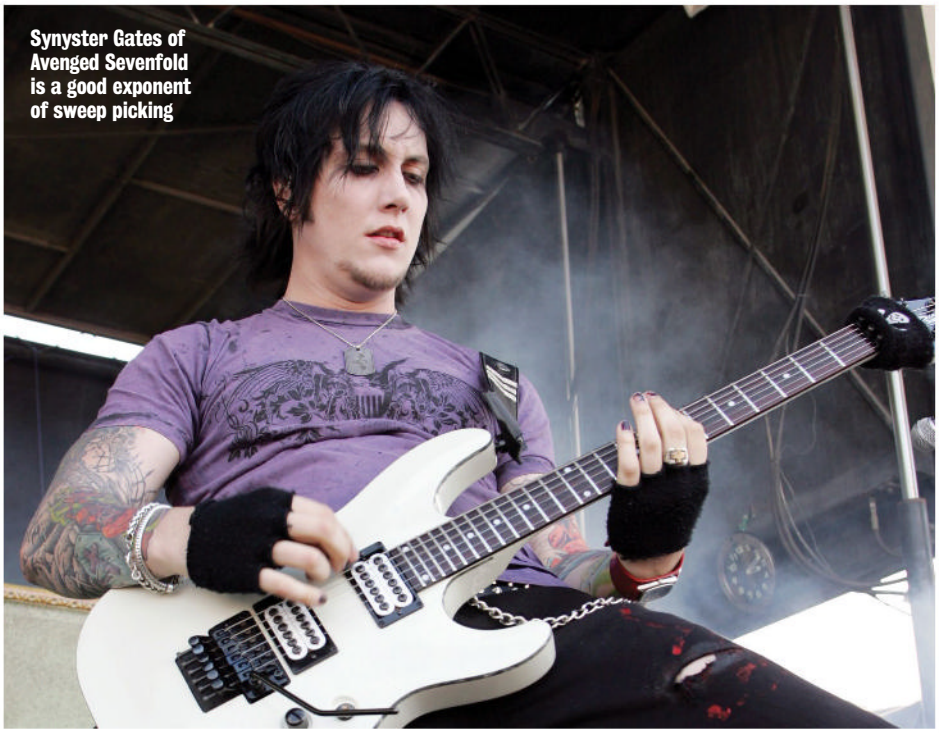
MacKay uses a common funk principle of improvising with 3rds made up from chord tones (the D and Bm7, for example, both share the same chord tones of D and F#), plus another diatonic diad, either above or below the chord. The main challenge is being precise with the chord placements and mutes in all the correct places. That said, treat this like most of the funk grooves we've studied, where the picking hand is loose and not resting on the strings or body of the guitar.



IMPROVE YOUR SWEEP PICKING

In the latest instalment of his series on technique improvement, **Simon Barnard** showcases the slippery and impressive sound of sweep picking.

Brought to you by...
RGT@LCM



Synyster Gates of Avenged Sevenfold is a good exponent of sweep picking

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Am	✔Sweep picking
Tempo: 135bpm	✔Arpeggios
http://bit.ly/3kHqYzp	✔Fluidity

Sweep picking is an efficient technique, combining elements of alternate picking with logical economy of motion. Typically, sweep picking found favour in 80s rock to play fluid arpeggio runs, where for the most part, a single note is played on each string. However, sweep picking is found in many genres where the use of arpeggios is prevalent such as jazz and fusion as well as rock and metal. I have chosen to focus on the latter two genres this month, and have showcased a number of common three and five-string arpeggio shapes.

As mentioned, sweep picking is incredibly effective for playing arpeggios where one note is picked on a string. Of course, alternative picking could be used (check out Tumeni Notes by Steve Morse!) but sweeping picking is more economical. The CAGED system comes into play when thinking about sweep picking, and this month I have focused mainly on the popular C shape in both Major and Minor forms as well as triads using the first, second and third strings. These arpeggios are a great place to start and I would urge you to explore other arpeggio shapes once you have these firmly under your fingers.

The main focus with this technique is on the picking hand. When ascending or descending an arpeggio when sweeping, the pick needs to glide through the strings in a similar motion to a single strum. But there's also a challenge here for the fretting hand, which needs to keep up with the plectrum, making sure to fret each note individually, while trying to avoid any over-ringing of strings. Where this comes particularly tough is when playing more than one string on the same fret. Look at the first Example on the next page, the first A Minor arpeggio is played using the 5th fret on the first, second and third strings. The trick here is to roll the first finger so that once each note is picked, the fretting finger reduces pressure to mute the note. This principle is applied to each note so that the resulting sound is that of clear and distinct notes, rather than a strummed chord where all of the notes ring into each other. The same technique is used when descending the arpeggio, with the first note on the 5th fret played with the pad of the first finger, leaving enough flesh left to roll over to the following notes.

It is important to tackle the Examples at slow speeds at first in order to synchronise your hands, especially if sweep picking is new to you. Aim for a smooth and consistent picking technique when ascending and descending each arpeggio, while the fretting hand follows with perfect coordination. You may wish to play each arpeggio in isolation, before tackling the examples in full, in order, so as to focus on the fingering for each shape. You'll find a metronome to be a valuable tool to help you focus on your timing. Have fun and I'll see you again next month.

NEXT MONTH *Simon continues his series with a look at the technique of* ***Hybrid Picking***

Get the Tone

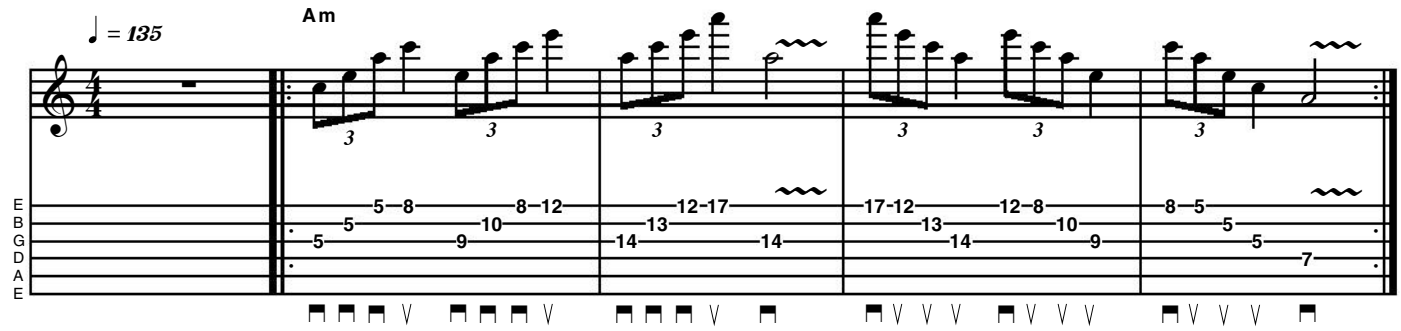
The great exponents of sweep picking do it with a variety of different guitars, from jazz boxes to metal axes. So in this instance guitar and pickup choice doesn't really matter, but it makes sense to experiment with different pickup positions, gain levels and tones, to see which suits you best. Don't go heavy on the reverb and delay, as this can obscure what we want to achieve.

TRACK RECORD Jason Becker's Perpetual Burn and Serrana both contain excellent use of sweep picking. Synyster Gates's solo in the Avenged Sevenfold song Afterlife contains rapid fire arpeggios, as does Yngwie Malmsteen's Demon Driver and Seventh Sign (what a solo!). Frank Gambale spearheaded sweep picking for many 80s players in a bid to play fast phrases like keyboardists - listen to his solo on High 5!

TIMOTHY NORRIS/WIREIMAGE MARC ANDREW DELEY/FILMMAGIC/GETTY

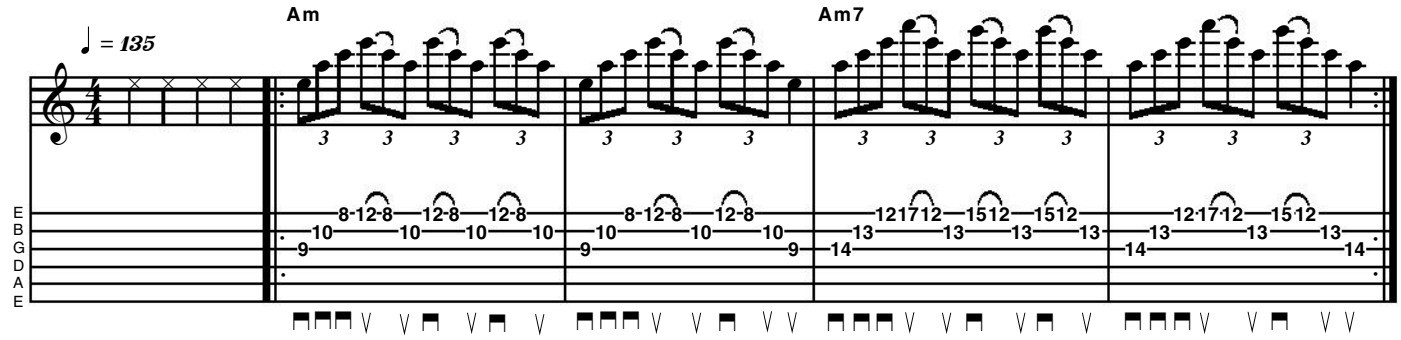
EXAMPLE 1 **TRIAD ARPEGGIOS WITH FINGER ROLLING**

Our first Example shows how sweep picking can be applied to triads on the first, second and third strings. The trickiest part here is using the first finger of the fretting hand to play the arpeggio in the 5th position. To do this cleanly, roll your finger across the strings so that the notes are separate and do not bleed into each other.



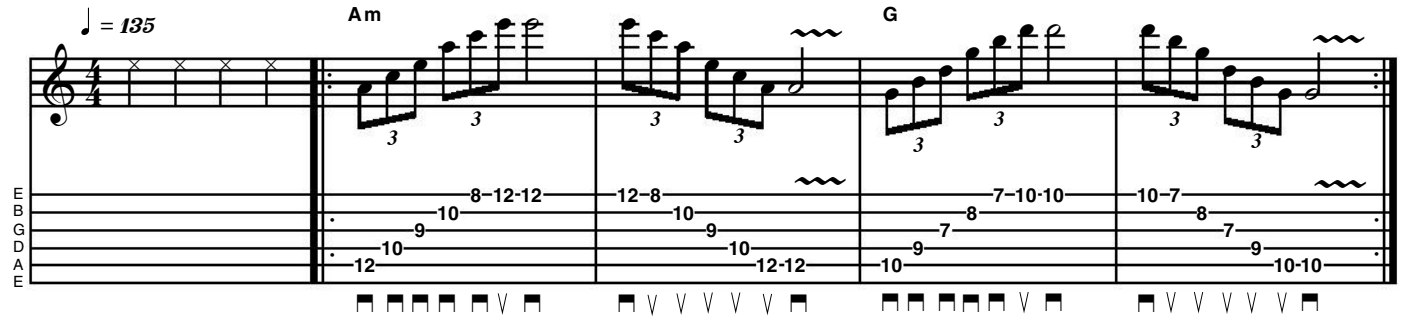
EXAMPLE 2 **SWEEP PICKING PLUS PULL-OFFS**

This Example takes the triad idea somewhat further, with a couple of sweep picking licks combined with pull-offs to create a series of fluid licks in two different positions. Focus on getting the triplet phrasing right here, in order to get a fluidly repetitive sound.



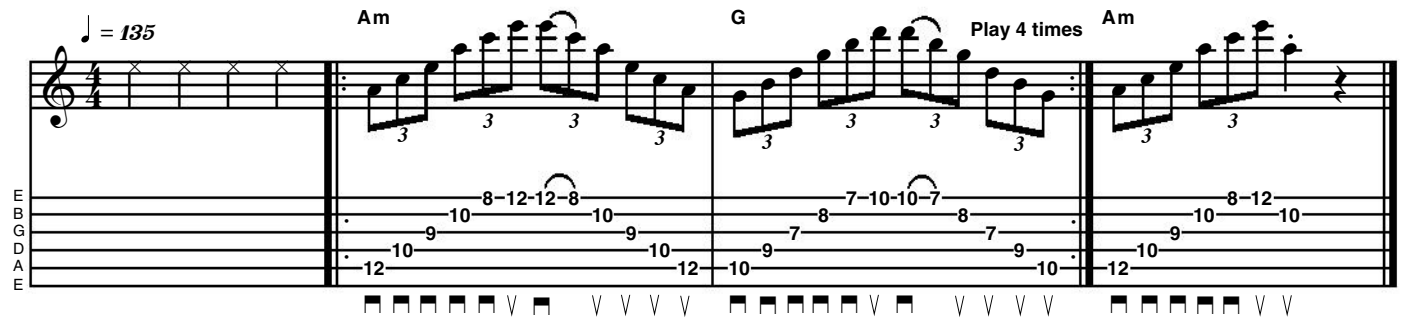
EXAMPLE 3 **C MINOR AND MAJOR SHAPE ARPEGGIOS**

This introduces you to the classic C shape arpeggio, using both Minor and Major shapes. Aim for a smooth and consistent approach from your picking hand, ensuring that you mute each string once it has been played, so as to avoid notes ringing into each other.



EXAMPLE 4 **TRIPLET RUNS OVER A MINOR AND G MAJOR SHAPES**

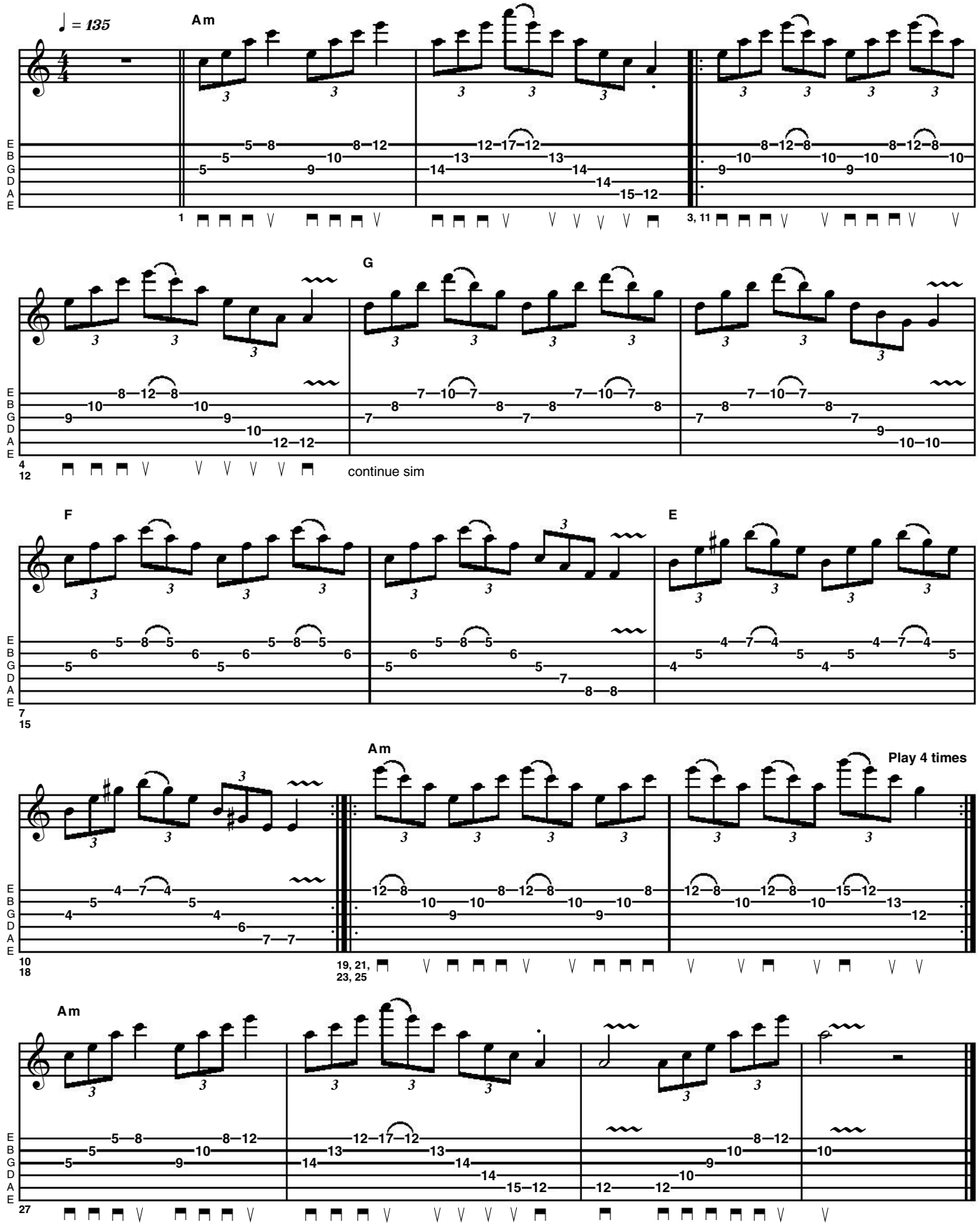
Example 4 takes the previous idea further, with a flow of triplets using A Minor and G Major C shape arpeggios. Again, aim for fluidity and even timing, with clear and defined notes. Once you have these examples down, you should aim to incorporate them into your own playing - judiciously, of course!



STUDY PIECE **INCORPORATING THE EXAMPLES' TECHNIQUES**

This study piece incorporates many of the ideas from the Examples. It starts off with a series of triads using the first, second and third string before moving on to a classic Minor descent chord progression, with each chord being outlined by C shape arpeggios. At bar 19 we see a series or triadic arpeggios moving between A Minor and C Major with a two-bar phrase repeated four times. As always, aim for even phrasing, while trying to not let the notes ring into each other.

The final phrases contain a mix of three and five-string arpeggios. The trickiest arpeggio here is bar 28's 'A shape' A Minor arpeggio, which combines two adjacent notes on the 14th fret. So, again, you will need to roll your third finger. Finally, it's very easy to rush these arpeggios, so follow your metronome closely.



JASON ISBELL

ON VIDEO

Stuart Ryan investigates the playing style of an Alabama-born, Grammy-winning guitar wizard who's a superstar on the US Americana scene.

Jason Isbell here playing a top-end Collings OM-28 acoustic guitar

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Em	✔Hand coordination
Tempo: 180 bpm	✔Playing syncopated parts
https://bit.ly/3kHqYzp	✔Re-fingering open chords

Americana superstar Jason Isbell is the quintessential guitarist's guitarist. Equally at home on both electric and acoustic he is a master fingerpicker, riff writer and lead player. He's a vintage guitar connoisseur, too, and famously possesses 'Redeye', the legendary Les Paul once owned by Lynyrd Skynrd guitarist Ed King. A winner of four Grammy awards, Isbell first found success as a member of the Drive By Truckers before going on to work as a solo artist and alongside his band, The 400 Unit who also feature guitar ace Sadler Vader.

Growing up in rural Alabama, Isbell took up music at the age of six starting with mandolin, trumpet and French horn before moving to guitar. His first musical experiences were in bluegrass and country and by the time he was 21 had his first record deal with FAME Studios of Alabama. He was a member of the Drive-By Truckers from 2001 to 2007 when he started the solo career that has led him to fame today.

Isbell cites his Alabama roots as being a major part of who he is as a musician, and indeed the Muscle Shoals soul sound is responsible for shaping many of the musicians who come from the region. Isbell is also a huge fan of singer-songwriters Neil Young, Ben Howard and Bob Dylan. As a guitarist he is influenced by Chet Atkins, Duane Allman, Jackson Browne and David Lindley among others.

There are many facets to Isbell's playing and, as is typical of most Americana guitarists, he is equally adept at strumming and fingerpicking,. This month's piece explores how Isbell constructs songs from simple chord sequences using the guitar as a simultaneous melody and accompaniment tool. It's in this approach where you really hear the Chet Atkins influence - Isbell fingers a chord shape, picks an alternating bassline on the sixth and fourth strings and then picks melody lines over the top.

You have to ensure the bassline does not overshadow the melody and vice versa. Try deliberately easing back on the picking hand thumb so the bass notes don't overshadow what the other fingers are doing.

The other major feature with this style of fingerpicking is syncopation, meaning notes that are played off the beat. The thumb gets the easy job of playing on each beat while the picking-hand fingers are often playing notes off the beat. Part of the trick with this style is to work out all the fretting-hand moves before bringing in the picking hand.

All the shapes this month are basic open chord positions with slight fingering modifications to incorporate the melody notes. Sometimes this simply means moving a finger within a chord shape, other times it will require you to make a new shape using a different set of fingers than you may normally employ - this itself is a great tool for getting out of ruts!

NEXT MONTH *Stuart checks out Grammy-winning country duo* ***The Civil Wars***

Get the Tone

Isbell has both a signature Fender Telecaster and a Martin D-18. You can play this style on any acoustic, but a larger-bodied instrument gives a deeper bass response. This can be desirable but runs the aforementioned risk of bass notes overpowering the rest of the music. I recorded this on a Gibson Custom 1934 Jumbo (being very careful with those bass notes).

TRACK RECORD Isbell has quite a large output now but I'd recommend starting with his 2013 solo album Southeastern, where you'll hear his acoustic guitar at the fore on a variety of tracks. One of his most popular tracks is Vampires, and if you check it out you'll hear the Chet Atkins inspired bassline and melody approach that combines perfectly with his stunning voice and masterful songwriting.

ERIKA GOLDRING/FILMMAGIC

PLAYING **NOTES**

[Bars 1-16] This is a typical Isbell fingerpicking part with the bassline alternating between sixth and fourth strings. Keep the thumb quite light when playing like this as you don't want the bass notes to overshadow the higher strings. Some players use a thumbpick for this approach - such as Chet Atkins and Tommy Emmanuel - but that is actually a different style from Isbell who prefers to use the bare flesh of the thumb.

VIDEO & AUDIO https://bit.ly/3kHqYzp

PLAYING **NOTES**

[Bars 17-32] The D/F# chord is common with the folk and Americana worlds – the bass note is acommodating downward movement from the preceding G Major chord. This 3rd in the bass (ie first inversion) D shape can be a challenge to move into so some players will hook the fretting-hand thumb over the neck and onto the 2nd fret of the sixth string then use the second finger on the third string and the fourth finger on the second string.

Jason Isbell with a lovely Martin acoustic

PER OLE HAGEN/REDFERNS

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COMPOUND TIME

Brought to you by...
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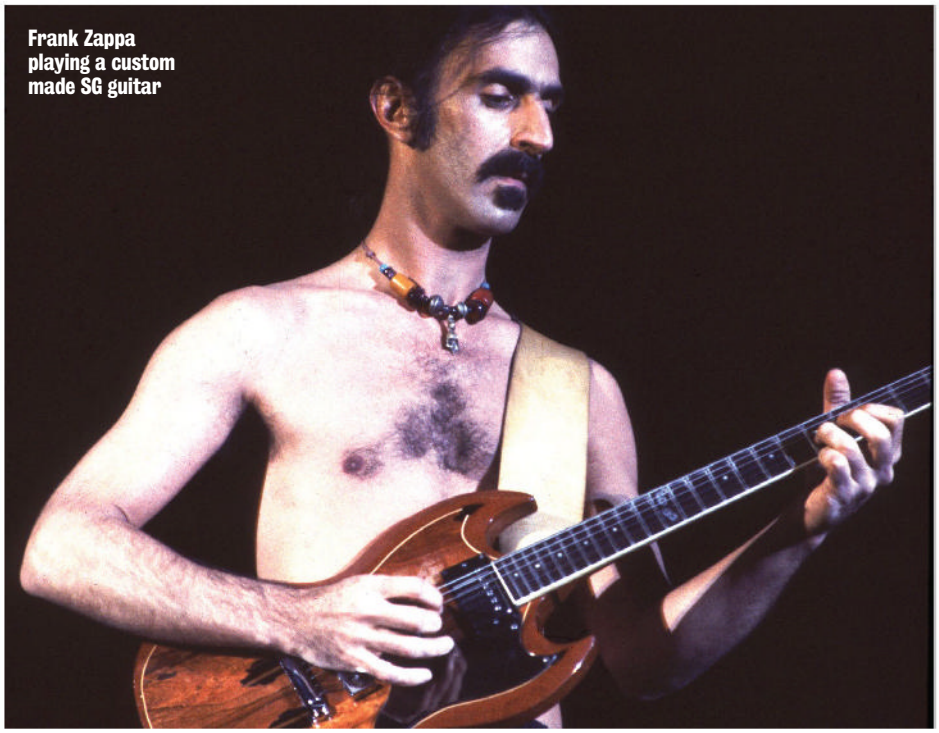
Where music matters

Andy G Jones investigates how players such as Frank Zappa use two and four-note rhythms in compound time to create interesting lines.



Frank Zappa playing a custom made SG guitar

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔Improvisation
Tempo: Various	✔Rhythmic variety
https://bit.ly/3kHqYzp	✔Phrasing in improvisation

Compound time is where the beats are subdivided into groups of three or six - for instance in 6/8 or 12.8. If you're a blues-rock type of player, the most familiar use of compound time might be in a slow 12/8 blues or a shuffle. It's common for soloists to use even subdivisions of the beat to float over the pulse. These also add greater rhythmic variety to the palette of rhythms that we as soloists can call upon. Fantastic exponents of compound time range from Frank Zappa to Robben Ford.

We'll start by exploring the pulse of these time signatures. When you start experimenting you should aim to find various rhythms within the pulse. Our first Example shows some options beyond just playing a swing 'crotchet to quaver' rhythm. Once the feel is internalised we'll show the even subdivision of the beat in groups of two and four, exploring lines that exploit this.

Example 2 starts with a line based on the Minor Pentatonic, so that the notes used are completely familiar. Just running a stream of groups of four is exactly the same as treating the pulse as 4/4 (or 3/4, etc) but with the underlying pulse proceeding with three-note subdivisions.

Robben Ford's killer solo on Misdirected Blues from his Mystic Mile album has a near iconic line based on the four-note subdivision of the beat over a 12/8 pulse. Ford's command of harmony is vital to making such a strong statement over the sequence. Using inspiration from that solo, this line navigates the chord tones of C7 with a few approach note techniques.

After this, we'll experiment with using the underlying three-note subdivision of the beat in combination with even subdivisions.

These two types of subdivisions have a very different feel. In four-note subdivisions it's easier to land chord tones on the beat in flowing lines, and you'll often hear this in jazz influenced playing, like that of Ford.

Whatever style you're into, it's always vital to listen closely to the great players. Keep your ears open for what kind of scales are used, where chord tones fall with regard to the beat, and how they are targeted. Even players like Clapton and Stevie Ray Vaughan who play mainly Pentatonic based solos, still cleverly target the chord tones, which is why they manage to sound so musical.

> *"Many great improvisers say that their sense of phrasing is inspired by the best singers"*

Remember the use of space within rhyhms is important. So take a breath now and again when phrasing. Great improvisers say that their sense of phrasing is inspired by the best singers. Why not do the same?

NEXT MONTH *Andy begins a new series on Tasty Soloing, starting with* ***T-Bone Walker***

Get the Tone

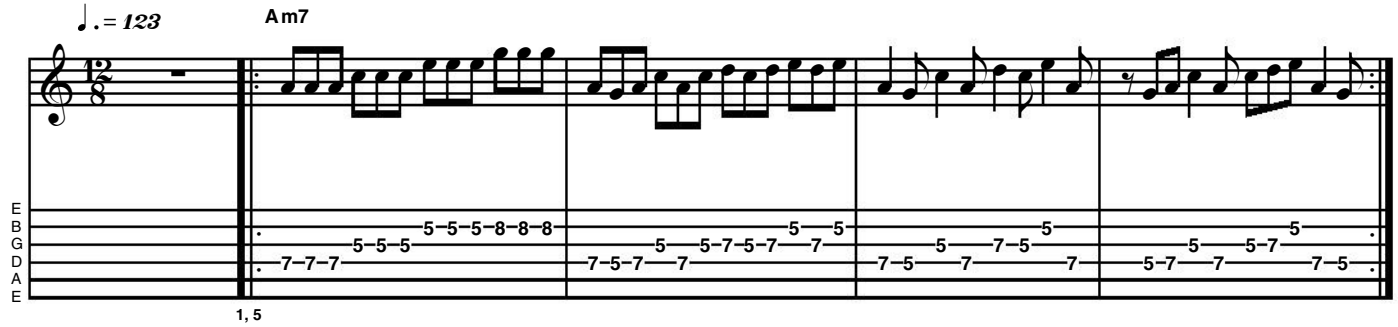
While Frank Zappa used mainly Gibson style guitars, any electric will work fine here. A classy overdrive pedal in front of a warm sounding American style amp should make these ideas sound authentic. And as the lines aren't all that fast, a well chosen delay setting shouldn't obscure the note detail. Add a splash of reverb for a fuller, and more pleasing tone.

TRACK RECORD Many great guitarists improvise using unusual note groupings. Adding unexpected rhythms can bring another dimension to your phrasing. Frank Zappa was our inspiration here but players such as Greg Howe have exploited the idea brilliantly too. Zappa's Overnight Sensation album features a wild solo on the song Montana, and is a great example of his musical invention.

CHRIS WALTER/WIREIMAGE/GETTY

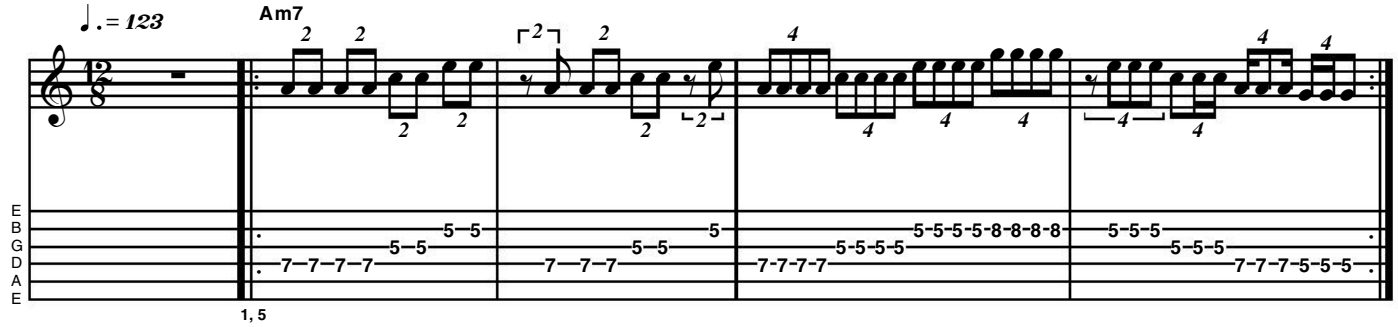
EXAMPLE 1 **SUBSDIVISIONS IN 12/8**

Our first idea shows beat subdivisions in 12/8 time - 3 quaver notes make up the dotted crochet main beats. The use of rests can create interesting rhythms.



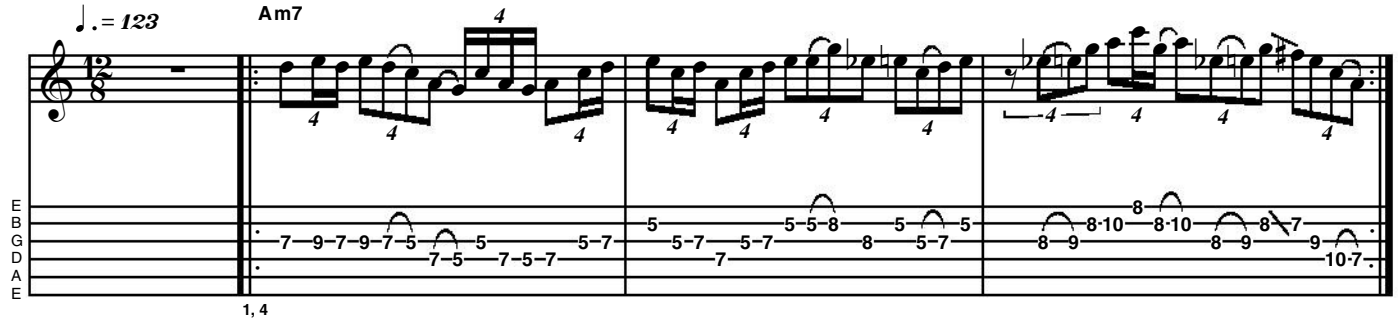
EXAMPLE 2 **EVEN SUBDIVISONS OVER UNEVEN ONES**

Here we have even subdivisions of two and four notes per beat; listen to the audio to understand what's happening then duplicate the notes yourself.



EXAMPLE 3 **EVEN SUBDIVISIONS OVER 12/8**

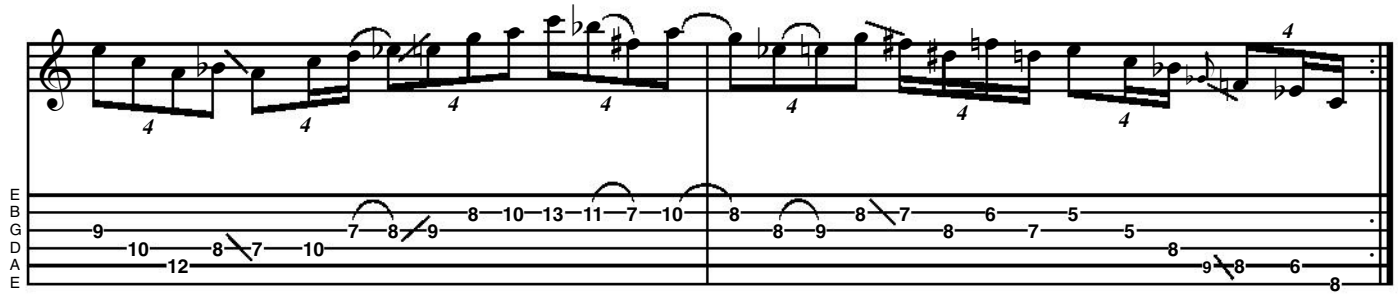
This line shows how the even subdivisions of 4 can be used over the 12/8 pulse. It makes for a very unique sound, creating tension over the underlying triplet feel.



EXAMPLE 4 **CHORD TONES ON THE BEAT**

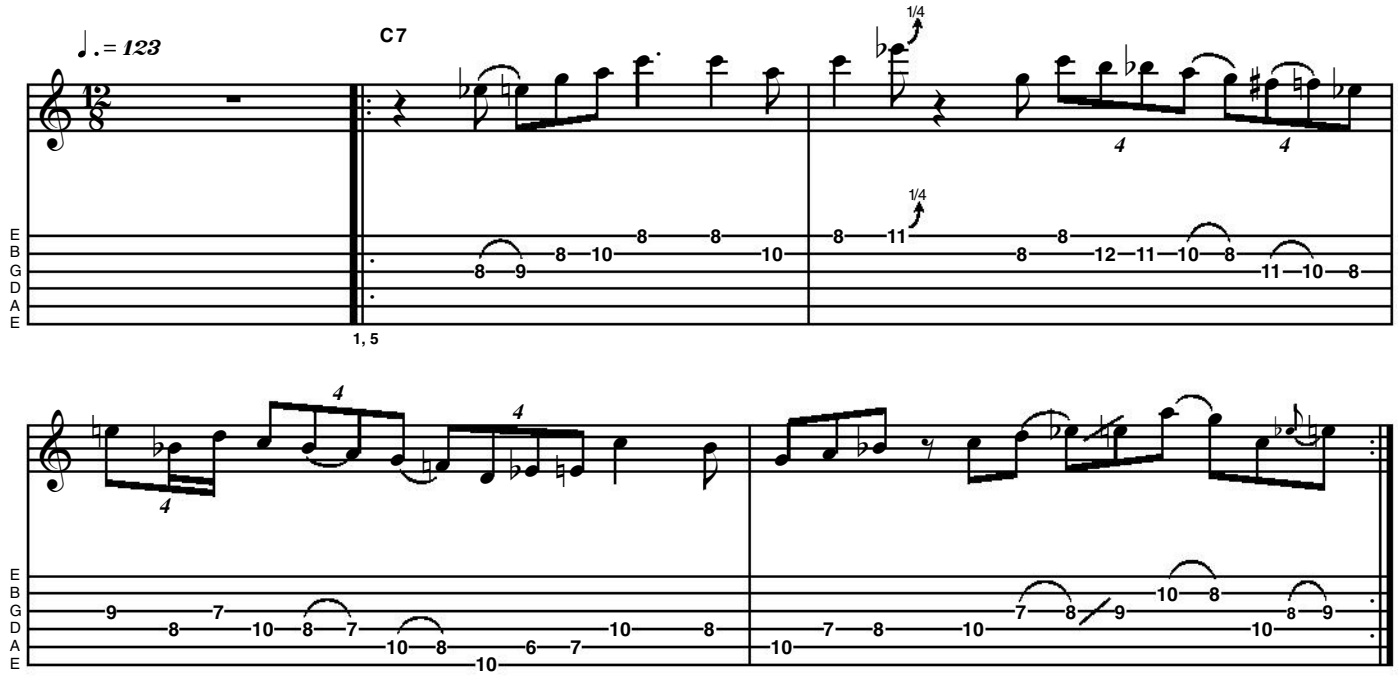
This flowing country rock/jazz blues line aims at landing strong chord tones like E and B♭ notes (3rd and ♭7 of the C7 chord) in bar 2 on the beat.

EXAMPLE 4 CHORD TONES ON THE BEAT...CONT



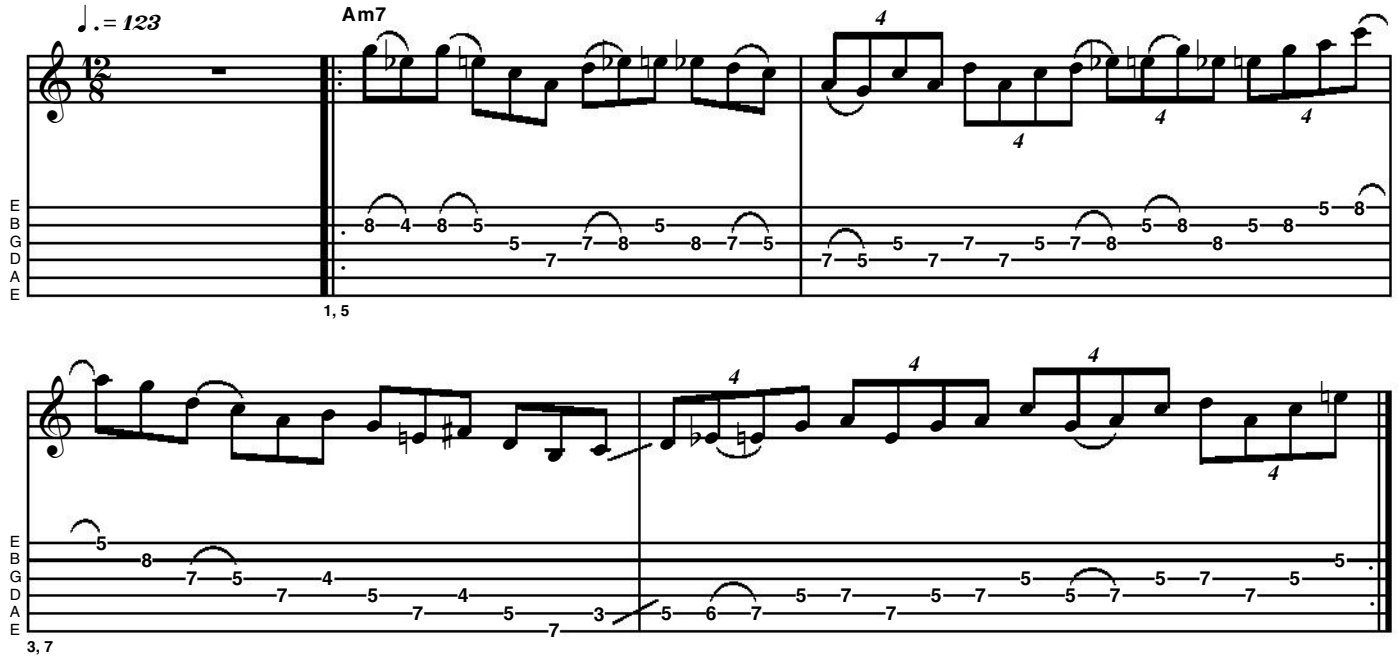
EXAMPLE 5 MIXING UP THE SUBDIVISIONS

Here we mix up the three-note subdivision with the superimposed two and four-note subdivisions to add greater variety to the lines. It's a freely organic sound.



EXAMPLE 6 ALTERNATING SUBDIVISION TYPES

This Example does the same but alternates whole bars of three and four-note subdivisions.

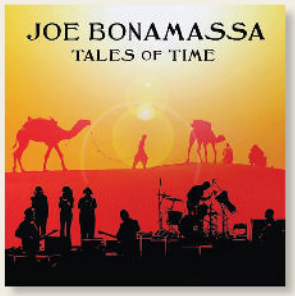


NEW ALBUMS

A selection of new and reissued guitar releases, including **Album Of The Month**

ALBUM OF THE MONTH

JOE BONAMASSA
TALES OF TIME
(J&R Adventures/Provogue) 10/10
Available April 14



Joe Bonamassa's career has been well documented since exploding into the public consciousness over a decade ago. Tales Of Time expands things with this live release, which is essentially his last studio album, Time Clocks, performed in full at Red Rocks Amphitheatre, Colorado in August 2022. If you're a fan, you'll know exactly what to expect: consummate blues-rock guitar performed with a band rehearsed to military levels. "This live show represents our most progressive and largest production to date focusing on my most ambitious studio," Joe enthuses. "My band was a force of nature and it truly was a special night." We couldn't agree more. The excitement comes across from the audio alone, the DVD turbocharges the experience with extra tracks thrown in to add value for the die-hards. Needless to say the playing is flawless throughout, and tracks like The Heart That Never Waits provide show-stopping moments early on, leaving you wondering how the band can possibly build on it. But they manage it. Even the fairly laid-back numbers like Mind's Eye manage to rock your world. Great playing, vintage guitars, semi-precious amps... what more do you need?! (DM)

JARED JAMES NICHOLS
JARED JAMES NICHOLS
(Black Hill Records) 8/10
Available March 24

Jared's third album shows that the US musician has a particular skill of blending rock with elements of the blues. With 12 tracks, it's a strong showcase for his writing, vocal and guitar talents. Opener is Bad Roots, a pounding rocker with a super thick riff and searing solo. Down The Drain has Beatles meets Soundgarden vibe, with dynamic vocals and precise riffing. The swing on Good Time Girl and the wah-infused riff is a strong change of pace, while Hallelujah marries Black Sabbath heaviness with an uptempo triplet feel. The bluesy solo on the rocking My Delusion combines elements of Joe Bonamassa and Zakk Wylde. The bohemian 60s vibe of Out Of Time is dedicated to Jared's late father and is very touching. A grand listen! (JS)

JOHN WHEATCROFT
FIRST LIGHT
(John Wheatcroft) 9/10

As all GT readers know, John can play guitar. Like, really play. In most styles too. Having survived a tough bout of covid at the start of lockdown, John's second album continues his gypsy jazz appreciation - he knows the vocabulary deeply but is happy to travel new roads too. It's a winning scenario as the 10 tracks here feature him in an exposed format; he plays acoustic rhythm and electric leads for the main, while Mark Rose is on double bass. The sound is very much in the room with no effects and pretty much a dry sound. The vitality and energy within his trio is quite something as opener, Full Swing through to the closing Already In The Past are brimming with musicality. The beautiful Unclaimed Treasure is played on a solo acoustic while the title track is a lovely blend of musical strands, be they Django ballad stylings, Bacharach harmonic classiness, 60s French cinema or its off-beat acoustic strumming. Indeed, the freshness can often be found in John's enthused acoustic strumming - it lightens the music and adds a sense of propulsion on which his electric phrases dance (and, occasionally, blaze). If you want intimate acoustic based music played with taste, class, and a refreshing dash of uniqueness, First Light is nothing short of outstanding. Now, about that third album, John? (JS)

ANT LAW & ALEX HITCHCOCK
SAME MOON IN THE SAME WORLD
(Outside In Music) 9/10

GT readers will have learnt some of Ant's 4ths tuning ideas in this issue so it's timely to consider his new album with Alex Hitchcock on tenor. It's a colourful collection that reflects the past (After The Rain is by John Coltrane) and embraces the future. Opener, Outliers evolves from a repeating C# note as Ant and Alex converse over a playful groove. Ant's Haven't Meta Yet is a sharp piece with wonderful unison lines and Ant's twisting solo that darts around with stunning intervallic flourishes. Low Glow is enhanced with Shai Maestro's piano, adding rich harmonic colour and phrasing. Third I features Ant's acoustic and Alex's sax with an endearing nod to a Coltrane classic. Chrysalis has Ant in warm humbucker mode and rich conversational lines within the band. Vivid is a ballad of both sophistication and innocence with Alex's sax doubling bassist Linda May Han Oh's voice. If you hanker for rich, jazz based music this is highly recommended. (JS)

VINNIE MOORE
DOUBLE EXPOSURE
(Mind's Eye Music) 8/10

Vinnie Moore is both UFO's guitarist and a solo artist with many albums to his name; Mind's Eye and Meltdown are particular GT favourites. With Double Exposure, his stunning chops flit between rock songs and instrumentals. On vocals he's joined by Ed Terry, Keith Slack and Mike DiMeo who add much to the classic rock vibe. Vertical Horizon is a rocker with a great riff and a bluesy solo that builds out of a funky breakdown. Paid My Dues is a heavy riffer with huge vocals and some of Vinnie's most blazing soloing. Wah enhanced instrumental Astra grooves and pummels in equal measure. Breaking Through shows that Vinnie can harmonise with the best, and his finger vibrato is outstanding. Rocket features the same riff as Paid My Dues but here Vinnie's guitar is all over the track. One Day is a lovely ballad with emphatic neck pickup blues licks. Great stuff! [JS]

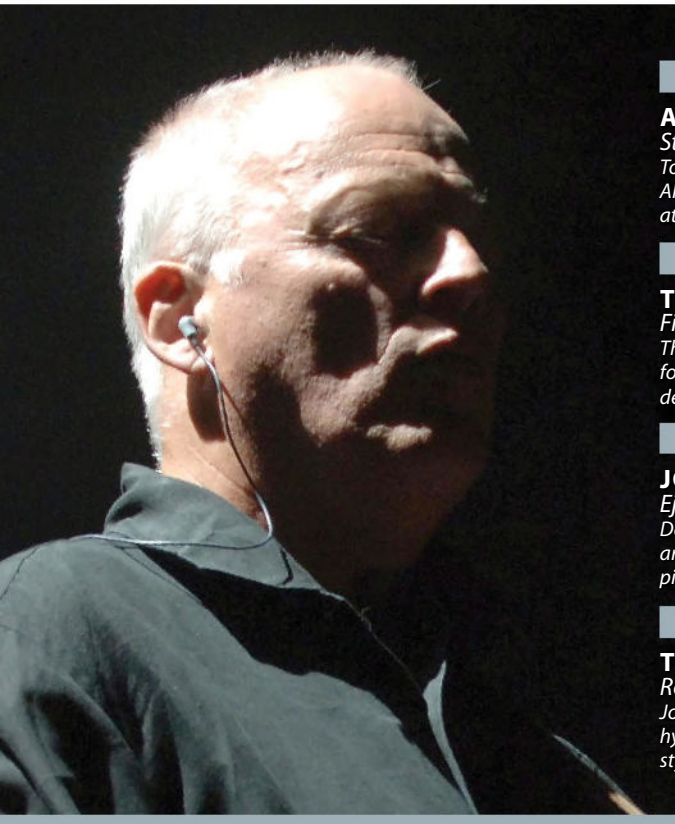
RALPH TOWNER
AT FIRST LIGHT
(ECM) 9/10
Available March 17

Ralph Towner defies being pigeonholed. Although his music shelters under the term 'jazz' there is really so much more to it than that. At times veering towards modern classical music, and at others pursuing the mainstream with interpretations of American Songbook standards. "My solo recordings have always included my own compositions in which there are trace elements of the many composers and musicians that have attracted me," he says, and goes on to cite influences such as Coltrane and Renaissance composer John Dowland. It's in tracks like Ubi Sunt that it's possible to hear the confluence of these influences. Classically flavoured solo nylon-string impeccably performed, the entire album is a joy to behold. [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...



FEATURE VIDEO #1

ALLAN HOLDSWORTH
Style study with Brett Garsed

To commemorate five years since Allan's passing we take another look at Brett's great video appraisal.

FEATURE VIDEO #2

TROY REDFERN
Five slide licks

The UK's slide guitar master joins GT for a one-off masterclass where he demonstrates five favourite licks.

CLASSICAL VIDEO

JOSÉ FERRER
Ejercicio No 7

Declan Zapala plays a sparkling arrangement of Ferrer's uplifting piece, with full performance notes.

FEATURE

THE CROSSROADS
Roy Buchanan

John Wheatcroft delves into the hybrid picking and string bending style of the troubled Telecaster titan.

50 years on from Dark Side we celebrate...

DAVID GILMOUR

Pink Floyd's Wish You Were Here and Dark Side Of The Moon are two of the biggest albums of all time. David Gilmour played the sounds and solos that helped make them the worldwide smashes that they became. Jamie Humphries demonstrates key elements of the guitarist's playing.

Five mini pieces to play, focusing on various techniques within Gilmour's smooth, melodic style.

STYLE STUDIES & MORE

30-Minute Lickbag
Six new licks to challenge you

Hubert Sumlin- blues
Muddy and Wolf's great sidekick

Thin Lizzy - rock
Scott Gorham & Brian Robertson

Tim Henson - shred
Polyphia's stunning virtuoso

The Civil Wars - acoustic
John Paul White in the spotlight

Funk Rhythm
David Williams to Cory Wong

Hybrid Picking
Best of both picking worlds!

Tasty Soloing
T-Bone Walker appreciated

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

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NOTE: CONTENTS SUBJECT TO CHANGE

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